THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Boston.

THE NEW PARK.—Manager Abbey's elegant theatre was formally opened Monday evening, 14th. The remodeling of old Beethoven Hall was begun on Feb. 1, and a little over ten weeks was occupied in bringing forth from its ruins the New Park. The seating capacity of the house is about 1,150, including the spacious proscenium boxes.

The following is the business department of the house: Business Manager, W. W. Tillotson; Treasurer, Francis G. Harding; Advertising Agent, E. R. Byram; Musical Director, E. M. Catlin, formerly of the Museum; Chief Usher, Mr. Holmes; Doorkeeper, J. F. Villa; Stage Manager, Ed Marble; Scenic Artist, J. S. Schell; Machinist, J. D. Lennay.

Lotta was the star chosen, and La Cigale, the play selected for the opening. The support was uniformly good. The star was recalled at the close of each act. There were loud calls for Manager Abbey, but he did not respond until the close of the play, when, through the persuasion of Lotta, he was prevailed upon to appear. The opening was a grand success, the enthusiam of the audience being unbounded.

MUSEUM.—The arrival of My Son at the Museum has been attended with great success, Mr. Warren's performance of Herr Weigel being one of his most notable impersonations. The large audiences which have gathered nightly to witness the piece express better than can words the quality of this drama. My Son could run for a number of weeks to splendid business, but the management had underlined Puss in Boots for the 14th of April, and Mr. Field is not the man to disappoint the public. The cast of My Son was the same as upon the occasion of its former successful run, and it could not well be improved. Annie Clark gave a most artistic performance of Clara Weigel. Miss Wainright, Sadie Martinot, and Rose Temple played the three Willner Sisters with excellent effect. Lizzie Harold gave a spirited impersonation of Minna. Mr. Graham was very acceptable as Leopold. Mr. Wilson gave a humorous delineation of Mehlmeyer. The rest of the company were fully adequate to the demands of their respective parts.

Puss in Boots was presented on Monday evening, 14th. The music, most of which is by John Braham, is bright and sparkling. The company appeared to advantage in the piece.

BOSTON THEATRE.—Genevieve Ward ended her engagement here as Lady Macbeth on Saturday evening. Through the early part of the week—that is to say, Monday, Tuesday, and Wednesday evenings, also Saturday matinee—she appeared as Jane Shore in the play of that name. Thursday evening she played Queen Katherine in Henry VIII., and Friday evening she essayed Portia, in The Merchant of Venice. As Jane Shore, which we thought was her best performance, she gave a very fine rendition of a most difficult character. In the fourth act she was very good, but we thought she gesticulated a little too freely, and at times her voice was a little too full and clear for one supposed to be on the verge of death from starvation. Aside from these little discrepancies, we thought the performance very satisfactory. Louis James, as Henry Shore, was obliged to fill a part much beneath his ability. Mark Price was sufficiently heavy to well represent the evil-minded Duke of Gloster. The rest of the company were for the most part good. Of Miss Ward's Queen Katherine we will particularly mention the death-scene in the last act. It was awful in its strict adherence to nature, with one exception, which is the same we noticed in Jane Shore. The lady, we fear, forgets herself at times, and allows her voice to break out with more strength and vigor than a person in the condition of poor Katherine could command. Portia, in The Merchant of Venice, was without fault. As Lady Macbeth, Miss Ward has few equals. We have watched her acting very closely, and have faithfully noted all the shortcomings which we think the lady has.

Pinafore was presented on Monday night for the first time at this theatre. Messrs. Barnabee, Whitney, Tom Karl, Frothingham, Misses Beebe, Cayran and Mme. McCullough filled the parts. The theatre was packed with the elite of Boston.

GAIETY.—The New York Criterion co. opened the week with Caste (owing to the legal complications in which "Freaks" was involved), and it served as a good medium whereby to introduce the company, which, although not particularly strong in any respect, is a good working stock combination. Caste was played to good business until Thursday evening, when Freaks was presented. The company have done quite well during their week's engagement.

Pinafore and Trial by Jury returned on Monday. The audience was quite large and enthusiastic.

GLOBE.—Mr. and Mrs. Florence have played to extremely good business through the week in The Mighty Dollar. Manager Stetson deserves warm praise for his generosity in giving the profits of one of the best weeks of the season (at this theatre) to the Boston Firemen's Charitable Fund.

On Monday a large audience greeted the Williamsons back to Boston.

HOWARD ATHENEUM.—It was very unfortunate that Mr. Fechter was unable to appear on Monday evening; it has materially affected the business of the past week. On Tuesday evening, however, Mr. Fechter was sufficiently recovered to perform Captain Henri de Lagadere, in The Duke's Motto. He was evidently suffering from the effects of his illness, and did not give the part that vigor and finish which has usually characterized his acting. Still, Mr. Fechter is such a fine actor that, even though quite sick, he gave a very satisfactory performance. Next to Mr. Fechter, and sharing the favor of the people almost equally, is Mr. Hardenburgh, as Carr.ckfergus, the reformed ruffian. This gentleman has long been a favorite, and his present short engagement has served to deepen the regard with which he is held in Boston. George Metkiff as the Prince de Ganzague was not altogether satisfactory. J. C. Padgett as Peyrolles, the comedy part of the piece, was very fine. Lillie Eldridge played Blanche with much grace and judgment. Nora Bradley as Zillah was very bewitching; she is a smart little actress. The rest of the company were pleasing in their parts.

There was no performance on Monday night, 14th, Mr. Fechter having a return of his attack. It is a coincidence that both attacks occurred on a Monday night, and we would recommend Mr. F. either to take more exercise or more rest on Sunday.

ITEMS.—Mary Anderson and John McCullough have volunteered to play in Ingomar for the benefit of H. A. M'Glenan, the popular business agent of the Boston Theatre.—John Stetson of the Globe Theatre has sent an agent to Europe in search of novelties.—It is reported, and with some foundation, that J. H. Haverly is to run the Howard next season; yet some mention Josh Hart's name in connection with it.—Mr. Richards, for many years scene-painter at the Howard, but who has recently severed his connection with that house, has been engaged to repaint the scenery and curtain at the Academy of Music, Worcester.

Philadelphia.

WALNUT STREET THEATRE.—The Standard Theatre co. of New York produced at this theatre Almost a Life, on last Monday evening before a large audience, and will undoubtedly draw well the balance of the week. The cast is the same as appeared when the piece was produced in New York, with the exception of Emily Rigl, who is substituted for Rose Osborne as the Countess, Mr. Daly as Phillipe, in place of Mr. Maginley, and Mr. Neaw instead of Mr. Enos as Antoine. The entire cast is an excellent one, particularly Maude Granger, who has made great improvement in her acting. The scene in the last act between her and Miss Rigl is a strong one, and both these ladies acquitted themselves nobly. The piece is well mounted. Monday, April 21, The Danites.

ARCH.—Emmet began his week at this theatre on Monday, before a crowded house. His New Fritz needs no words of comment, as it has been played in this and other cities frequently. He handles the character in a manner that raises it above the ordinary dialect characters that are often produced before the public. His support is very good. Fritz the entire week.

PARK.—This theatre is well filled by select audiences this week to witness the Criterion Comedy co. in Freaks. The piece abounds in ludicrous situations, and the company, headed by Mr. Mackay, fill the various characters entrusted to them with full life, spirit and true acting, particularly Louise Sylvester; she has a keen sense of the ludicrous and carries off the honors of the piece each evening. The co. remains two weeks.

BROAD STREET.—This theatre is engaged each afternoon with the performance of Pinafore by a set of children well-trained. The theatre is crowded every matinee, as the entertainment is a phenomenally successful one. The Hebe of the opera is a little mite of a thing who sings and acts her part, it might be said, to perfection. The management deserve great credit for the time and expense incurred in this little but wonderful undertaking. In the evening Joseph Jefferson appears as Rip Van Winkle, and draws good houses. He is the same Rip as he was years ago, and cannot add to or improve upon his impersonation of the character. Miss Vaders plays Gretchen well, and Miss McKenzie (who has become a favorite at this theatre) made a pleasing impression as Meenie.

CHESTNUT.—Engaged is still in full life, and will soon reach its fiftieth performance. In active preparation—A Scrap of Paper.

NORTH BROAD.—This week we have two Josephines in Pinafore, Mlle. Ella Montejo and Mme. H. Arnold alternating each evening, and as this theatre is the only one playing Pinafore at present in this city, the house is crowded at each performance. This is the last week of Trial by Jury, as next week Sullivan's opera of The Contrabandista is to be presented at this theatre.

MUSEUM AND THEATRE.—The Two Orphans was revived at this theatre on Monday last in a superior style, and draws fair audiences.

ITEMS.—Messrs. Cooper, Bailey & Co.'s great London circus cast their tents in this city, and will give performances every afternoon and evening this week. On Monday and Tuesday they did a large business, and no doubt will continue to do so the balance of the week.

Chicago.

APRIL 13.

MCVICKER'S.—The Standard Theatre co. (by courtesy) continued their admirable representations of Pinafore during the week to a somewhat decreased attendance. We have been surfeited with Gilbert and Sullivan, and the end is not yet. The Pinafore co. go to St. Louis next week, and mirth and music give way to sombre tragedy, which has for its chief interpreter, Mr. Edwin Booth, who opens 14th as Hamlet, supported by T. W. Keene as Laertes, Milnes Levick as the King, Walter Kelley, Horatio, Roland Reed, First Gravedigger, Harry Pearson, Polonius, Miss Attie Weaver Ophelia, and the regular stock. 17th and the balance of the week, Richard III; 21st, Richelieu. There will be no matinees during Mr. Booth's engagement. Following Booth comes Warde and Barrymore's Diplomacy co., and it is expected that Maurice Barrymore will be able to resume his part of Julian Beauclerc.

HAVERLY'S.—What a dear, delightful old fellow is Josh Whitcomb in the hands of Denman Thompson. Nym Crinkle's imagination did not carry him beyond the bounds of fancy when he affirmed that he sat and sniffed in the scent of the New Hampshire grass exhaling from Uncle Josh's homely homespun garments. Mr. Thompson has firmly established himself in the universal heart, and no one who has spent an evening in his company, laughed at his contretemps and cried over his troubles can forget Josh Whitcomb. And that number has been legion this week. Thompson has played to the largest business of the season thus far excepting, of course, Mapleson Opera co. The supporting company is about the same as when last here. Julia Wilson has "grown into" the part of Tot, and it is not probable that it could be satisfactorily taken by another. Her songs and the song-and-dance with Roundy in the last act received a double encore. Harry Wilson's Cy Prime is the lifelike embodiment of many a long-lived old fellow existing to-day among the Hampshire hills. Master Ignacio Martinetti now plays Roundy the boot-black, and does it exceedingly well. He possesses all the agility and grace of his celebrated family. Walter Gale deserves credit for not giving an exaggerated performance of an English swell, and it would be unkind not to speak a word in praise of R. Benson, who imparts a great deal of character to the slight part of the drunken Bill Johnson. The others, notably E. O. Jepson and Clara Cary, interpret their mere sketches in a pleasing manner. 14th, Rice's Extravaganza co., opening in Pinatore, followed by Evangeline and Conrad the Carsair. 21st, Clara Morris.

HOOLEY'S.—The Hess Opera co. have done a fair week's business, the Chimes of Normandy, Faust and Victor Masse's new opera, Paul and Virginia, having been given. The latter did not score a great success. The music is not pretty, and on the whole, it was poorly sung and acted. 14th, Robson and Crane and co. in The Comedy of Errors.

HALSTED STREET OPERA HOUSE.—Charles A. Gardner, in his "Dutch" play of Karl, has delighted large numbers of that class who want a great deal for a dime, but are not particular as to the quality. Mr. Gardner is not likely to become a formidable rival of either Emmet or George Knight, both of whom he tries to imitate with very poor success. 14th, Gardner appears in the sketch of the Dutch Recruit, and Rory O'Moore will be acted by the stock.

TWENTY-SECOND STREET OPERA HOUSE.—All of this week Pope Cook's Pinafore co. have dealt deadly devastation to the unfortunates who have unwarily crossed the portals of this cheap temple of the drama. Pope, it is said, has abandoned all his bright dreams of rivaling Joannes and will do horse-collar comedy through the rural districts.

ITEMS.—The venture of M. B. McCoy of this city, at Peoria, Ills., has resulted successfully. Mr. McCoy is managing a regular theatre at that city, giving the best of dramas, comedies, etc., with an excellent company, of which the talented young comedian, Harry Weber, is the feature.—Capt. and Mrs. Rufus Thompson of Madison, Wis., the father and mother of Denman Thompson, together with another son and daughter, occupied a box at Haverly's Tuesday evening, and witnessed, for the first time, their son's performance of Joshua Whitcomb. No one in the great audience laughed more hilariously than the old gentleman, while Mrs. Thompson beamed proudly upon her talented son. The Captain and wife are en route on a visit to Swansea, N. H., their old home, and the scene of their son's play.—Tony Denier has been in town during the week, also L. W. Sprague, the minstrel manager.—F. B. Warde and J. N. Wallack paid flying visits to the city during the week.—W. L. Williams and a small dramatic company, try the vicissitudes of the road, 14th. They hope to get down into the southern part of the State.—A colored Pinafore is in process of organization in this city.—Miss Annie Montague of the Hess Opera co. has been robbed of a gold watch which was taken from her room at the Tremont House while she was at the theatre.—F. G. White, once a comedian of some repute in the Middle States, is in Iowa with a company doing a piece called Euchre, which, I am credibly informed, is a garbled version of Milton Nobles' Phœnix. White, moreover, has had the cheek to go ahead of Nobles over the latter's route as far as he can make it.—Barney Macauley and co. and Annie Louse Cary passed through this city on Friday last, en route for San Francisco.—Hoeschester's German co. play Dr. Klaus at Hooley's, this (Sunday) evening.—R. G. Ingersoll lectures at Haverly's next Sunday afternoon. Subject, Skulls.—There is talk of the Pinafore company, lately at McVicker's, returning there after their St. Louis engagement, and doing The Little Duke.

Brooklyn.

ACADEMY OF MUSIC.—On Monday evening Mary Anderson began a week's engagement, opening with Ingomar, and was warmly welcomed by a fair house. Miss Anderson's Parthenia is well known to be as near perfection as art, science and natural talent can bring it, and her rendition of the character on Monday evening is but another instance of the excellence of her acting. Mr. Norton was to have played Ingomar, but, owing to the non-arrival of a train from St. Louis, he was unable to appear. J. C. McCollum assumed the character, and his conception of it was quite good. John McDonald's Polydore was creditable, and left but little room for improvement. The balance of the cast were also good. Thursday and Wednesday Romeo and Juliet was given; Thursday and Friday The Hunchback will be presented; Saturday matinee, Lady of Lyons, and in the evening a double-bill, Faint Heart Ne'er Won Fair Lady, and Guy Mannering. Wilhelmj concerts, 24th; The Banker's Daughter, with Union Square Theatre co. in the cast, and all the original scenery, appointments, etc., will be given under management of John P. Smith, May 19.

PARK.—The Danites was played here last week to very good houses. All the characters were well sustained, and the scene in the Howling Wilderness saloon was so realistic of the spirit of '49-ers as to bring forth the commendation of the audience in a manner that unmistakably showed their appreciation. Kitty Blanchard's acting was very fine, her Nancy Williams approaching as near as possible to realism. McKee Rankin makes a good Alexander McGee. He is physically well fitted for the character, besides being a good actor. Louis Aldrich's Charles Godfrey, the parson, is well deserving of praise, especially his change from the brawny, stalwart miner in the first scene, to the broken-down, sickly and paralyzed parson in the last. Louis Mestayer as William Wise, the judge, and C. T. Parsloe as Washee-Washee, are deserving of notice. the latter's mimicking and caricaturing of a Chinaman being especially good. On Monday evening Otto was presented to a good house. The merits of this play are already well-established, as is also the acting of Mr. and Mrs. George S. Knight, who, it is needless to say, acquitted themselves with their usual success. Next week Alice Oates in Le Petit Duc and other comic operas.

COURT SQUARE.—This theatre was closed last week. On Monday evening Le Petit Duc, with Florence Ellis and company, was presented to a fair house.

NOVELTY.—The Streets of New York is being played at this theatre this week.

Williamsburg, L. I.

NOVELTY THEATRE.—The Nick Roberts Pantomime troupe in Humpty Dumpty held the boards here last week to well-filled houses. They gave satisfaction, and succeeded in keeping the audiences in hearty and prolonged laughter throughout. Grimaldi and Dromio, the clowns, were very fine, as also was the Columbine of Miss Grimaldi. The remaining parts were well acted. From the applause and frequent encores Pat Rooney received, he is evidently a favorite in this city. Monday night, 13th, Frank Mayo opened in The Streets of New York, to a very large audience. He had good support. Next week Uncle Tom's Cabin.

ITEM.—THE MIRROR is for sale at Fithian's, Flushing avenue, near Classon, and Fitzpatrick's, Broadway and Fourth street.

San Francisco.

APRIL 8.

BALDWIN'S.—Rose Eytinge closed her engagement here Wednesday evening in Led Astray to increasing business. Her performance of Armande is the best she has given us. It is notably good from the fact that her usual mannerisms of queenliness were entirely absent, and for the nonce she assumed a sweetness of voice and manner at once striking and charming. She is too fine an actress to lose favor with the public or the critics on account of an unreliable temper. Lewis Morrison as George De Lesparre was extremely disagreeable in his appearance and manner. He made the impression that he was "guying" the part. Miss Eytinge had the good taste to completely conceal her feeling toward him. J. W. Jennings as Major O'Hara gave the finest and most artistic piece of acting ever seen in this play. It proved a genuine treat. Bishop was cast for Hector, and played it remarkably well. As Mathilde, Katherine Corcoran was a surprise, and her perfectly girlish ingenue appearance and unaffected acting deserves praise. She has never appeared to so great advantage. A Scrap of Paper was produced on Thursday, the occasion of Rose Wood's benefit. It proved one of the most successful and thoroughly enjoyable comedies ever played in this theatre, and it deserves the success of the present full houses. As Colonel Blake, James O'Neil was in his best vein, and a departure from sentiment to comedy and light acting is greatly in his favor. Mr. Hearne was not particularly interesting as Sir John Ingram. This gentleman must change his delivery and monotony of voice. Mr. Jennings as Dr. Penguin again proved himself an artist, and his performance proved a success. Willie Seymour as Archie was somewhat Miss-Nancy-ish, but was easy in his lines. Rose Wood was not satisfactory as Susan Hartley, but she might improve the part very much with careful study. As Lucy, Katherine Corcoran was fair. Mrs. Farren played Mrs. Penguin in her most excellent style, and Kate Denin played Perkinson in her worst. May Wilkes was very good as Louise, and dressed with much taste. The piece owes its success to the exquisite stage settings, and the pretty music from the orchestra, as the waits between the acts were as long as the acts, and the audience never seemed weary.

BUSH STREET THEATRE.—The new musical burlesque, under the title Urlina, is not so well suited to the Hyers Sisters' comb., or they are not so well fitted for this change of characters, that we are convinced their former play, Out of Bondage, will be a favorite in their repertoire as best for the display of their peculiar voices and characteristic songs. They are only drawing fair houses.

CALIFORNIA THEATRE.—Buffalo Bill has drawn full houses all the week in The Knight of the Plains. Gussie DeForrest supported him, and will accompany him to Virginia City and other towns on the coast. Miss Jeffreys-Lewis shortly appeared here, supported by the Union Square co., in conjunction with the California Theatre co., and she will shortly appear again, supporting Dion Boucicault. In the meantime the theatre is being beautifully redecorated.

Cincinnati, O.

APRIL 13.

GRAND OPERA HOUSE.—This week the feature has been the appearance of Lawrence Barrett. It is within the memory of theatre-goers in Cincinnati when Mr. Barrett's engagements were not expected to fill the house. He was then an ambitious young actor, but not a Forrest nor a Booth. That day has passed, and Mr. Barrett now comes as an actor whose presence brings out all the better class of our people. He possesses the genius that comes from hard work and intelligent study. "A New Play," the work of W. P. Howells, has made a most favorable impression. Mr. Barrett assumed the character of Yorick. Limited space forbids an extended notice. In the part of Yorick he has, I think, achieved the success of his remarkable career. The company that supported Mr. Barrett is the best that has been here this season, and that is saying a good deal. Last Friday night the house was crowded from pit to dome, the occasion being the benefit of Manager L. S. Steele. The Merchant of Venice was presented, with Barrett as Shylock. Mr. Barrett's engagement here has been a successful one, taking everything into consideration. Emerson's Minstrels, one of the finest Ethiopian organizations in the country, will occupy the boards of this establishment this week. With the unapproachable Billy Emerson, the Big Four, and the other attractions of the party, the house ought to be crowded at every performance. Next week, commencing Monday, April 21, Den Thompson as Joshua Whitcomb.

PIKE'S OPERA HOUSE.—Everybody will go to see the deservedly popular Eliza Weathersby's Frolicues, with the eminent mimic and actor, Nat Goodwin, Jr., this week. Hobbies will be produced with a strong cast, and during the week, Friday and Saturday nights, the chef d'œuvre of burlesque, entitled The Ramblers, will be given.

HEUCK'S OPERA HOUSE.—The fine play of Led Astray was produced in first-class style at Heuck's last week, and to crowded houses at every performance. Rose Lisle and Ed Arnott as Rudolph and Armande, were very fine. Led Astray will be presented for the last time to-night, and will conclude the engagement of Miss Lisle and Mr. Arnott, which has been an artistic success. To-morrow night, Frank I. Frayne and troupe make their first appearance in Cincinnati since their return from a successful tour in England and on the Pacific Slope. Their engagement at Heuck's this week will without doubt be a very successful one.

COLLEGE OF MUSIC.—The Tenth Orchestra concert takes place next Thursday evening, April 24, at the Musical Hall, Theodore Thomas, director. The soloists will be Anna Norton and Cora Stone.

GERMAN THEATRE (Robinson's Opera House.)—On last Sunday night a comedy in five acts, entitled Klein Geld (Small Change), was produced, and greatly appreciated by the large and fashionable audience. To-night Maria Wolf has her benefit, and Jane Eyre is the play.

ITEMS.—Lester Wallack will appear at the Grand, May 12, supported by a first-class company.—Bob Miles left for New York last night.—Hawley is the most popular man in Cincinnati.—Jennie Hughes is single.—Take about $10,000 off the rent asked for the Grand, and a manager might make a living.—Rose Lisle leaves for New York to-morrow morning.—Hawley's chief engineers, Henry and Johnnie, are studying for the stage.—Lawrence Barrett plays in Bloomington, Ills., to-morrow night, and the remainder of week in Omaha.—A grand vocal and instrumental concert to be tendered to Archbishop Purcell at Robinson's Opera House, Wednesday evening, April 16.—Harry Lewis is in Louisville, arranging for the appearance of Clara Morris in that city to-morrow night.—Mr. Fred W. Harriott, Clara Morris' husband, arrived in town last Thursday.—Miss Morris appears here at the "Grand" April 2d.—The favorite soubrette, Miss Lina Tettenborn, will benefit at the Grand this evening, on which occasion she will be supported by the popular comedian, Mose Fiske and members of the Olympic Theatre co.—Joseph Wheelock is in the city, having come on to support Clara Morris during her engagement under Mr. Miles.—Selleck & Co.'s exhibition of dissolving views, given by the aid of the famous Drummond light, at the Music Hall, was not a success.

Baltimore, Md.

FORD'S.—There has been no change in the cast of the Pinafore company. Business has been very fair, I do not know why it is, but Baltimore people do not seem to think as much of the opera as they do elsewhere. The company certainly give an excellent performance. Some of the parts were not rendered as well as they were by the first company; notably the Captain by Mr. Kneller, who is a good singer but no actor, and Buttercup, by Miss Mayer, who acts very fairly but does not make as much of the part as Miss Vaders or Mrs. Annandale did. Some are better given, especially that of Ralph, Mr. McCollins. At Mr. Greensfelder's benefit on Friday evening, Stuart Harold sang the role of the Captain. He is to sing it during the Southern and Western trip of the company. This week Haverly's Mastodon Minstrels; April 21, Union Square Theatre co. in A Celebrated Case.

HOLLIDAY.—Joe Emmet in his New Fritz, to first rate business. Mr. Emmet is a fine actor and does well all that he has to do, but the play as now given does not allow his company much chance to distinguish themselves. W. W. Bray as Snow was very good. His description of Fritz's rescue of Louisa Crafton from drowning was very funny, and for which he received a good deal of applause. The balance of the cast was satisfactory. This week Salsbury's Troubadours in The Brook. Almost a Life by the Standard Theatre co. to follow.

ACADEMY OF MUSIC.—Jane Coombs opens 14th in Engaged, supported by R. Fulton Russell as Belvawney, Owen Fawcett as Cheviot Hill, George Holland as Symperson, Emma Vaders as Maggie MacFarlane, Mrs. E. A. Eberle as Mrs. MacFarlane, Estelle Clayton as Minnie Symperson, Rosa Wilson as Parker, J. A. Mackay as Angus MacAllister, and Charles S. Dobson as Macgillicuddy. This is a first rate company and business should be good. April 21, Rice's Surprise Party.

New Orleans.

APRIL 4.

ACADEMY OF MUSIC.—I assert—and most positively—that the engagement of Sam Colville's Opera Burlesque comb. will prove to be the most successful, financially, of the season. The first week's business was very large, and Babes in the Wood gave genuine satisfaction. On Sunday night, 6th, Robinson Crusoe took possession of the stage. Marie Williams was au fait in the title role, and forcibly reminded one of her predecessor, Lydia Thompson. W. B. Cahill was excruciatingly funny as Wayho, but he should have been cast for Friday, as William Gill, who assumed that character, was decidedly weak, and apparently realized the fact. The voices of Emc Roscau and Charley Drew were heard to advantage. On Wednesday evening Robinson Crusoe and Pinafore, woven together, formed the bill. A. W. Maflin as Will Atkins, commander of H. M. Gunboat Apron, and Billy Cahill as Dick Deadeye, were the leading features. The same programme was repeated last night. To-night Oxygen and a popular farce will be given. Ben Maginley will make his first appearance here. Eugenia Paul will also appear for the first time with this party. On the night of the 13th, the new Cinderella will be produced, and Gus Williams will make his first appearance in the Crescent City. The length of this engagement will be governed by the drawing capacity. The company is now one of the largest and strongest in existence.

ITEMS.—Connie Thompson and Eugenia Paul do much toward strengthening the Colville party.—Sam Colville has dropped the name of "Folly co.," and hereafter his troupe will be known as "Colville's Opera-Burlesque Company."—Mr. W. B. Cahill has been notified of the death of his father in Dublin, Ireland. The dispatch containing the sad news was handed to him while he was upon the stage.—Oxygen, Piff-Paff, La Somnambula, Blue Beard, are underlined for early production at the Academy.—Jim Currie, the slayer of Ben Porter, is well known here. While in this city he kept very quiet. He made no attempt to bulldoze anybody. People here are unanimous in the opinion that he should have been hung, or rather lynched, and are fearful that, owing to the law's delays and "red tape business," he may elude justice.—Sadie Vivian, a young lady of this city, who has determined to adopt the stage, has been tendered a grand testimonial farewell benefit by may prominent citizens. The benefit will come off at the St. Charles Theatre on the evening of the 2d of May, when Fron-Fron will be produced with the beneficiary in the role of Gilberte. Numerous amateurs have volunteered. The little lady proposes going to New York.—The press and public regard Mr. Cahill as the best comedian in Colville's troupe, but, "somehow or other," he is always cast out of his line, and I may add that comment thereon is not favorable to the "boss of the show."—Either George K. Goodwin or Jack Haverly will manage the St. Charles next season.—The Reno Brothers, New Orleans acrobats, will travel with W. W. Cole's New York and New Orleans circus the coming tenting season.

Detroit, Mich.

APRIL 11.

For the past week Dickie Lingard and Edwin Booth have been playing respectively at Whitney's and at the Detroit, to about the same sized audiences. It seemed too bad that so great an actor as Booth, and one that makes his visits here so few and far between, had to play to poor houses, but such is the fact, nevertheless, which was undoubtably because it was the Holy week, and Detroiters seemed to be especially strict this year. The company supporting Booth was McVicker's, strengthened materially by the special engagement of T. W. Keene and Milnes Levick. McVicker's co. does not strike us as a strong one by any means. We do not think it will bear comparison with Davey's, Abbey's, Ellsler's, or, in fact, any of the leading ones that have visited us during the past season.

Booth made his greatest success in Richard III. and Iago, and Keene as Othello made a lasting one. The company go from here to Chicago.

Dickie Lingard as La Cigale, and in The Gaythornes, drew medium-sized houses, which was doing well considering counter-attractions, etc. This week they present Pinafore, with Matilda Scott as Josephine.

Modjeska gave two performances at the Detroit Saturday, the 12th; for the matinee she gave her version of East Lynne, and for the evening Adrienne—both to full houses.

Yakie—M. Quad's new comedy—will have its first representation on the 24th inst., and is destined to get a good "send-off," as Mr. Lewis, the author, has many warm friends here. The rehearsals begin at once. Its route is three weeks through Michigan, one week each in Cleveland, Pittsburg and Philadelphia. This week, John McCullough will

[CONTINUED ON SIXTH PAGE.]

Officer Axe and Sergeant Crew.

Patrons of the variety theatres are familiar with Martha Wren, the prepossessing-looking Irish sketch actress, who, in company with James Collins, has been of late years a good card throughout the country. They have played engagements at all the principal variety theatres, and are well-known to all the habitues of the principal houses in the country. James Collins and Martha Wren-Collins were husband and wife, and there were three little Collinses, whose ages now are respectively nine, six and four years. A year or so ago Mrs. Collins retired from the stage. Collins at that time was stage manager of the Grand Central Theatre, Philadelphia. He left that establishment to take an engagement in San Francisco, and during his absence he has made abundant remittances to his wife, who has lived in style at 2123 North Eighth street, in Philadelphia. Unfortunately Martha has developed an unappeasable appetite for liquor, and according to the accounts of the neighbors, has spent about all the money her husband sent her for drink, and has neglected the children, who have been allowed to do pretty much as they pleased.

This laxity of discipline greatly annoyed the residents of the vicinity, with whom Martha Wren did not duplicate the popularity she achieved on the stage. The six-year-old child, it appears, has done all the marketing for the family, but at times when the mother was too intoxicated to prepare the food the neighbors fed the children. One day a lace curtain caught fire and came near burning the house out. Mrs. Collins took a revolver, on another occasion, so the neighbors say, and chased the children into the street.

The neighbors becoming alarmed at this extraordinary proceeding, proceeded to complain to Officer Axe, a Philadelphian officer of prominence. This dignitary sent word down to the Society to Protect Children from Cruelty. The agent one day last week visited Mrs. Collins, who called at the office of the society and made such abundant promises of reform that she was allowed to remain unmolested. She kept sober a few days, but had a relapse into her old habits one day last week. When some of the ladies from an inebriate reformatory visited her, she was on a glorious spree, so that she was unable to speak. On Friday morning the debauch resulted in a mild attack of delirium, the wretched woman actually running out of doors entirely nude.

The neighbors, still further incensed at this, appealed to Sergeant Crew, who was notified that the woman's condition was dangerous and the children half starved. The agents of the society were sent up to Mrs. Collins' house. The residence is luxuriously furnished, the parlors being adorned with painting, statuary and bric-a-brac. Mrs. Collins, who still retains, in spite of her dissipation, much of her former good looks, was found to have just received $25 from her husband in San Francisco, and was greatly under the influence of liquor. She was taken in custody and removed to Magistrate Severn's office. The magistrate, after learning the facts, gave Mrs. Collins the choice of a Reformatory or the House of Correction. She chose the former and was taken there by the agents. Her three children were taken to the Cathedral, to be sent to such institutions as may be selected by the authorities there.

Charles Fechter failed to appear at the Howard, Boston, on Monday.

Mrs. Sefton accompanies Barton Hill to San Francisco.

The Assommoir realized $60,056 at the Ambigu Comique, Paris, from Jan. 17, to March 17.

Augustin Daly opens the Olympic on the 28th, with L'Assomoir, the reigning Parisian sensation.

Aimee plays at Booth's until May 5, when she goes to the Park, finishing out the season there.

The Banker's Daughter will be under way at the Brooklyn Academy of Music, May 19, under John P. Smith's management.

E. J. Byram is advertising agent for the Boston Park. Abbey could not have made a better selection.

The Welch and Rice Minstrels did not appear in Buffalo on Monday. It is reported that they have disbanded.

Haverly's Mastodon Minstrels, the biggest organization of the kind in the country, began an engagement at the Lyceum on Monday night.

Engaged will be done at the New Park, Boston, May 5, by the company now playing it here. All the scenery will be taken on.

The dramatic profession will defray the expense of having Miss Cummins and Mr. Barrymore appear as witnesses against Currie, the Texas cut-throat.

Col. T. Allston Brown has called a meeting at the Criterion, No. 2 Union Square, for to-day (Thursday) at one o'clock, to take measures looking to the prosecution of the murderer of B. C. Porter. Nearly $800 has been subscribed with this object.

Boston managers are lucky just now. On Monday night the Boston Theatre, the Park and the Museum were crowded by the best audiences of the season. The Gaiety and Globe were well filled. The Howard was closed.

THE VARIETY STAGE.

Tony Pastor's.

Mr. Sid France appeared at this house on Monday evening last, in his drama, Marked for Life, supported by members of Josh Hart's company. There was a fair audience present, and the play seemed to be thoroughly enjoyed. Mr. France acted with an abandon and vivacity that left nothing to be desired, and proved himself a painstaking artist. He was admirably supported by Harry G. Richmond, whose impersonations are always looked forward to with pleasure. The sketch is full of life, the mirth-provoking features well sustained, and with a tolerable action and a fair purpose in the plot, it will doubtless draw good houses for the week. Josh Hart's company will abdicate on Monday next in favor of Welch and Rice's Minstrels, who will appear here for several weeks in an attractive minstrel entertainment, and a variety olio, which promise much enjoyment for the patrons of the house.

The Comique.

There has been no falling off whatever in the desire to see The Mulligan Guard Ball, and that amusing work will assuredly rank among the most successful pieces of Mr. Harrigan's authorship. The acting is strong and effective throughout, and reflects great credit on all who appear in it, but particularly on Edward Harrigan, whose Dan Mulligan has proved itself a veritable revelation, and Tony Hart, whose representation of Tommy Mulligan, his son, is loudly encored on every possible occasion. The In-Toe-Natural Walking Match is still a feature, and will be contested as usual during the week. The company present a lively and spirited programme, and in the preliminary part, the Delanos, the versatile comedians; the Snow Brothers, the athletes, who will also present Frayer's Wonderful Dogs; Jennie Morgan, who has of late become a great favorite, will sing her prettiest songs; Minnie Lee, the vocalist, joins the company this week; Ned Barry, the popular motto and comic singer, remains; John Wild, whom everybody recognizes as the most vivacious and pleasing Ethiopian comedian on the stage; Billy Gray, always "immense" in anything he undertakes in the burnt-cork line; John Shay, Queen and West, Joe Buckley, Ed Burk, Annie Mack, Annie Yeamans, and numerous others appear.

Harry Miner's.

The array of talent announced for this week is even greater than usual. Manager Harry Miner is always ready to meet the popular demand made upon him for amusement, presenting, as he does, a programme pleasing to every one. Among the eminent professionals on the bill this week are: Scanlon and Cronin, the best delineators of life in the Emerald Isle, who have been engaged at a salary of $300 per week; the Russells, the celebrated Protean artists; Leroy and Martin, the character sketch artists, in a sketch: Wood and Beasley, the king music-makers, who have made themselves popular everywhere this season; Charles Rogers and Mattie Vickers, America's mimics, in their sketch, The Debutante; Louise Montague, the favorite vocalist, is here this week; Barney McNulty remains, and appears in a sketch, called A Slippery Day; the Palmetto Quartette, from Tony Pastor's, sing their best glees, etc. And the bill includes many other well-known names, which space will admit of mention.

The London.

We presume the old adage "Laugh and grow fat," is the motto at this house, for the patrons of the London have much satisfaction in visiting the theatre regularly, expecting and receiving their usual "constitutional" in the way of a good laugh. This week there is an unexceptionably good bill, and the mirth-provoking element is one of its strongest features. The Carrolls, their fourth and last week, in their farcical comedy, Niches from Nature; the comical pair, Murphy and Mack, remain, and appear in new specialties this week; the Fieldings appear for another week in their songs and sketches; Turner and Collins make their first appearance here, and introduce some new features; Dick Rowe, contortionist, appears in wonderful feats; the favorite German team, Murphy and Shannon, have something new this week, and will doubtless appear to good advantage in their new specialties; Seamon and Somers are in the last week of their engagement, and will sing and dance with their accustomed spirit; there seems to be a lack of female vocalists this week, Polly Daly alone appearing, but Frank Bush is here, and if there is any one can fill the void, it is this great impersonator. Murphy's Dream is in its fifth week, and remains as popular as ever.

Volks Garden.

Manager Gieselberg of the Volks takes a new departure this week, The French military drama, called The French Spy, is to be revived, and will be presented by a carefully selected company of dramatic and variety artists. The star will be Mollie Williams, alleged to have made recent triumphs at the Fifth Avenue Theatre. George Middleton will "come down" from the Broadway Theatre to support Miss Williams, and, with the other good dames in the cast, will doubtless make this house popular during the week. In addition there appears the usual variety olio, including Clara Cushman, Mabel Stanley, Mlle. Romah, Minnie Clyde and Miss Amy, vocalists; George Dunbar introduces a novelty; James B. Radcliff, character changes; engagement of the justly popular Tudors in their various acts, songs, dances, etc.; Ned West, serio-comic; Signor Bartola will perform his great contortion act; King Sarbro having made such a hit last week in his "Slide for life," is encouraged to walk up a ladder of keen edged swords. The sketch, Cremated, in which the new company appear, opens the performance and introduces a really excellent bill.

The American.

Delehanty and Hengler's American Theatre, Third avenue and Thirty-first street, is fast becoming a popular uptown resort. The programme presented last week was one of unusual excellence, including Nealon and Carroll, the musical experts; the Four Aces, in their uproarious specialties; Constantine and Lawton, in their character changes; J. W. McAndrews, the Watermelon Man; Fannie Reynolds, Mabel Stanley and Lotta Grant, vocalists, and numerous others. The house is admirably well fitted for this class of entertainment, is well situated, and will doubtless prove a very successful venture for its affable managers.

OUT OF TOWN VARIETY.

BROOKLYN.

Olympic.—The principal attraction at this theatre this week is Mme. Ninon Duclos and her troupe of Blondes, who appear in a minstrel scene, and also in their sensational burlesque, The Dizzy Blondes. The balance of the programme is as follows: Last week of the favorite Irish comedian, Harry Bennet; William H. Chase and Billy Buckley, song-and-dance men and banjoists; Keating and Sands, musical geniuses; Carrie Lewis, vocalist, also burlesque actress; Devere Brothers, Billy and Tommy, dance artists, and the Australian Brothers, in their gymnastic feats. This is a varied programme, and no doubt will draw well.

Volks.—Hugh Fay has gone, but Billy Barry remains to convulse his audiences. The latter is one of the most popular comedians on the variety stage to-day, and is deservedly so, for wit and fun emanate from him spontaneously. The people this week are as follows: Watson and Ellis, Dutch character artists, in their great hit, Dutchy in a Fix; Bobby Newcomb, song-and-dance artist; Louise Munio, vocalist; Frank and Eve Bennett, in their specialties; Lamont and Duncan, song-and-dance artists; Kearney and Powers, comedians and mimics; Wood and West in their sketch, Skating in the Moonlight; Ida and John Kern, sketch artists; Lizzie Turner, serio-comic vocalist, and the comedienne, Jennie Satterlee.

Items.—Hugh Fay, Irish comedian, who has been playing the past season at Volks, Brooklyn, plays this week at Chicago. Then he goes to Evansville, Ind., where he is engaged for the Summer season. He returns to the Volks in the Fall.

PHILADELPHIA.

Grand Central Theatre.—This week there is a holiday bill at this theatre, including Messrs. Harris and Wood, Melville and Leopold, Billy Maloney, Haywood Brothers and Karl Sick, Morris and Roach, Mabel Gray, Nellie Bland. Performance concludes with the spectacular play, Mountain Queen, introducing an Amazonian march around the auditorium. Full houses.

New National.—The bill for present week introduces Billy Carroll, Raymond and Murphy, Master Rice, George Ellwood, George Monroe and Miss Edna Markley. Good business.

New American.—In the olio bill for this week Billy and Maggie Ray and Bothwock appear. The colored Pinafore is the rage at this theatre and continues to draw full houses every night.

Miller's Winter Garden.—For this week following are the new faces: Miss Georgia Allen, Campbell and Burke, Harrington and Johnson, Perry and Magrew, Fields and Hanson, and J. L. Manning. This place is doing a fair business.

Arcade Garden.—Miles Morris, John Pendy, Miss Jeffreys Warner, Frank Leopold, Prof. White with his educated canines, are the new arrivals this week. Since this theatre reopened, it is doing a big business.

Items.—Martha Wren, the variety actress, has been sent to a reformatory home and her children to a benevolent institution.—Annie Shindel of the Chestnut Street Theatre was married last week to John Souderback.—All charitable institutions are invited, free of charge, to the matinees given at the Walnut Street Theatre.

CHICAGO.

April 13.

Hamlin's.—George C. Boniface, a most excellent actor of the old school, has given his remarkably fine impersonation of Corporal Antoine in D'Ennery's old melodrama, The Soldier's Trust, supported by the C. L. Graves co., to a light business. April 14, George France was to have opened, but owing to his defalcation, Mr. Hamlin has engaged George F. Learock, McVicker's ex-leading man, who will play Fagin in Oliver Twist, supported by the stock co. Preceding the play Hogan and Lord, Minnie Farrell, James Roche, and Harry Lambkin appear in olio.

Academy.—Emerson Clark and the Daly Brothers have been the principal variety feature of the week, and George France and dogs have set the gallery wild in the "Hi-hi" play, A Block Game, which was excellently mounted and acted. The new people, 14th, are J. W. McAndrews, J. C. Leach, Curley and McCarthy, Jennie Engel, Huber and Allen and Kitty Allyne.

Metropolitan.—Joe Walker ill-advisedly opened this unlucky house, 12th, with Jerry Cohan in the drama of The Mollie Maguires; Blanche Selwyn, W. T. Melville, Ben Gilfoil, the Freeman Sisters and others. It is only a question of time when he will decide to close. If he persists in inflicting Harry Pestiferous Keily upon his patrons he won't last a week.

Items.—Harry Wood and Minnie Baker left 6th, for Evansville, Ind., where they open to-morrow, 14th.—Hamlin, and Emmet of the Academy, are having it hot and heavy. Hamlin accuses Emmet of having persuaded George France to cancel his date at Hamlin's Theatre, thereby leaving that house in somewhat of a dilemma, and of other unprofessional and underhanded conduct.

BALTIMORE, MD.

Front Street.—Col. J. Franklin Warner's comb. to fair business. This week E. T. Goodrich and his trained horse in sensational drama, Grizzly Adams, supported by Walter Blacklock, the boy tragedian, and dramatic company; also Reynolds and Walling, Fred Robinson and Frank and Emma Davis.

Central.—Clark and Edwards, Imogene Schofield, Fannie Beane and Charles Gilday, concluding with Frank Jones and Alice Montague in Pluck and Luck, supported by the stock company. Business good. 14th a wrestling match between John McMahon and Matt Grace. Balance of the week, Yank Adams, finger-billiardist, Courtland Sisters and others.

CINCINNATI O.

April 13.

Coliseum.—The drama of Under the Lash and a fine variety show drew pretty fair houses last week. For to-morrow night Manager Edwards announces an engagement, and first appearance across the Rhine, of the beautiful and talented vocalist, pantomimist, and actress, Miss Jennie Hughes, in the favorite military spectacular drama of The French Spy, in which she has been received all over the country with great enthusiasm. A strong company has been engaged to support her, and the management will use every endeavor to make this the engagement of the season. A monster variety olio will precede the drama, in which an entire new list of stars will appear.

Vine Street Opera House.—Big business has been done all of the past week. To-morrow an entire new bill will be presented. The monarchs of song and dance, Fox and Weston, make their first bow in this city, and the performance will conclude each evening with the spiciest of all spicy comedies, and entirely new here, entitled Champagne and Oysters. Maggie Gray will tarry over another week, and most of the old favorites have been retained. This is a strong bill, and will catch the "boys."

Items.—A complimentary testimonial benefit to Manager Edwards of the Coliseum is talked of. Good, he deserves a bumper.—Billy Gleason returned home last Friday. He has severed his connection with the Standard Comedy co.—Bryant and Smith, two very clever song-and-dance men, left for Pittsburg last Wednesday.

NEW HAVEN, CONN.

Lent has not seemed to have any effect on variety business in the Elm City. In a late sermon one of our R. C. priests deprecated the attending variety shows, especially during Lent. His remarks, however, seem rather inconsistent when it is known that the Gaiety is the old St. Mary's Church, and is still rented by that association. It has never been more prosperous than under it new management, and is first-class in every respect. New Arrivals 14th: Topac and Lang, Emma Hoffman, Hayle and Pickett, Major Burk and Tessie Warner.

At the Tivoli: Carrie Banker and Sheehan and McGlone closed on the 12th, and Kitty Clifford and Crimley and Evans opened on the 14th.

Schwed's will not open till the 28th.

UTICA.

National.—This theatre, under Russel & Nolan, continues to draw its share of public patronage, and is crowded every evening. Good song-and dance artists, serio-comic singers, character delineators, and the other component parts of a variety show, keep up the round of amusement—well worth the price of admission. The new faces this week are the Ripleys, gymnasts, and the Leland Sisters in serio-comic and character songs and dances. The Phillipses, Irish comedians, take as well now as when first engaged. They are a paying card to any manager. The departures are: Charles Redmond and Georgie Blake, to Bradford, Pa.; Sadie Gommersoll, to New York.

Item.—The Mirror can always be found at Ralph D. Zublin's news-room, 210 Genesee street, opposite Butterfield House.

LOUISVILLE, KY.

Novelty.—The first drama of the season was presented to the patrons of this popular place of amusement during the past week—a play entitled Neme. The principal roles were sustained by Harry Moreland, Fred Felton and Vic Reynolds. The play in itself is utterly devoid of merit, being of the blood-and-thunder order, and was rather disgusting, than anything else to the class of people who visit this theatre. It held the boards during the week, but falling off in attendance was noticeable after the first night. In the olio Vic Reynolds appeared to advantage in her songs and dances, McIntyre and Heath were seen in a new act which created much merriment. Alice Morgan, a very graceful club-swinger, Adele Leonard in operatic selections, and Mrs. R. A. Brennan and Capt. George Liable in a burlesque operatic sketch, entitled Trifles. Closing April 12: McIntyre and Heath, to join Anderson's circus; Adele Leonard. Opening April 14: Thatcher and Hume, C. W. Young, Nellie Massa, Dan Mason, Dan Sully and the Louisville Quartette.

Metropolitan.—A fair business has been done at this house during the past week. the attractions being Holmes Grover, Jr., in drama, I. O. U., and the London Sensation troupe in Optical Illusions. Closing April 12: Holmes Grover, Jr., to Cincinnati; London Sensation troupe, no engagements. Opening April 14: William H. Brent in drama, Under the Lash.

Woodland Garden.—Announcement for Sunday, April 13: Louisa Bliss, the Welchs, Georgie and Johnny; Bryant and Saville, Quinette Children, Wiley Hamilton, Quinlan and Baker, the Nondescripts; and Fred Felton in drama, Clotilde; or, The Bruised Heart.

Items.—Fred Felton, who assumed a prominent role in the first production of the drama at the Novelty this week, proved himself an actor of ability, and would be a valuable acquisition to any first-class combination.—Roltair the Prestidigitateur, who has been performing at the Garden for the last few weeks, skipped the city this week for Chicago, leaving landlords and washerwomen and numerous other creditors to regret his escape. His last feat in magic proved him to be one of the most accomplished deadbeats in the country. It will be well for the Chicago people to take a note from this and give him a wide berth.—Manager Whallen of the Metropolitan has greatly improved his stock of late, by the addition of several first-class actors, prominent among whom are Frank Foster and Mary Booth, also Hattie Morris. It is rumored that the two first-named are soon to be married.

HARTFORD, CONN.

New National.—Business has been good, finishing up with a rousing benefit for the stage manager, Den Howe, who closed that night, and goes to the Comique, Providence. He put on a splendid first part, and with specialties and prizes, assisted by several amateurs, he well repaid the numerous friends who responded to his "fit." Of last week's people, Manchester and Jennings go to Newark; the Whitings to Brooklyn, Gibbons and Russell take a week's respite; Avery and Larue go to New York, and Larue leaves in a day or two for Baltimore, where he hopes to arrange a Greco-Roman wrestling match with Blondell. Nellie Kemp and and John Carle go to Providence. We are to have Pinafore a week at this house, with the same company which has been performing at the Comique, Providence. We bespeak good business for "the uncles," etc.

INDIANAPOLIS, IND.

Metropolitan.—May Fiske's Blonde burlesquers will occupy this house next week. Silence reigned supreme the past week. Sam Dessaur, the manager of the Rosebud co., was arrested for salaries due to members of the troupe.

City Garden.—The programme as presented contained the following novelties: The opening sketch was that old-timer, known to the patrons of variety theatres as The Dutch Justice. Edith Lyle followed, giving a selection of motto songs; Thatcher and Hume in a break-neck song and-dance; Wiley Hamilton, in swell changes, which gave him an opportunity to air his wardrobe; next Dewitt Cooke, the club-swinger. The performance concluded with the drama On Time, with Frederick R. Wren in the leading role. The gentleman personated the many characters in a passable manner. The support contributed the necessary help. Closures: Frederick R. Wren, Wiley Hamilton, Edith Lyle, and Thatcher and Hume. E. T. Stetson and drama Neck and Neck, Della Wallace, Lyda Rosa, Perry Bros., and J. W. Forrest, who will hereafter be the stage manager of this house, Ned Campbell having resigned.

TOLEDO, O.

Adelphi.—Fresh arrivals on the 7th were: John and Lea Peasley, James and Baby McDonald, Charles White, and Sam and Carrie Swayne. Departures, 12th: Charles White, Pittsburg; James and Baby McDonald, Kansas City; Hattie Ellis and Hogan and Lord, Chicago; the Swaines, Louisville. Opening 14th: Foreman and Gallagher, Jennie Lindsley, Della Turner, Turner and Walch, and N. B. Shimer, who is to be stage manager.

White's Hall.—W. H. ("California") Smith, not W. H. Smith of Saginaw, is the manager at White's Hall. Charles L. Davis and Emma Vern in play of Alvin Joslin; Admiral and Lulu Yale, Ella Davenport, and Barry Stanwood were the new attractions on 7th. Closing 12th: W. A. Greggston, to Fort Wayne; Frank Marion and Jennie Gavey, to New York; Huber and Allen and Kittie Allyne, to Chicago; C. L. Davis and Emma Vern to Fort Wayne. Opening 14th: Harry and Bennie Grinnell, Harry Fielding and Maggie Walker, George and Lizzie Derious, Alfred and Jennie Lawrence, and Red de Jaina.

BUFFALO, N. Y.

Shelby's Adelphi.—Good-sized audiences were present during the week, particularly the three closing nights devoted to the benefit of Manager Dan Shelby. For this week the management have engaged the O'Brien Sisters, Addie and Lizzie, female gymnasts; Quilter and Goldrich, Prof. John Till, with his Royal Marionettes, Carrie Lavarnie, Kelly and Haley, O'Brien Brothers, Louis Halan. Miss Barrie Durell has been re-engaged. For the coming week: Cal Wagner, with McVickers and Saunders, Lamont and Ducro, Frank Lewis, the Rankins, California Trio, Eloise Allen, Leland Sisters, and Annie Fox. Alfred McDowell of the stock company announces a benefit for the 25th.

MISCELLANEOUS.

Williamsburg, L. I.—Variety: The Comique has been doing a fair business during the past week. The manager, Mr. J. K. Morton, intends to put on some of the best artists. Arrivals this week: The Delmanings, Archie and Dan, Emily Vernard, Driscoll and Davis, Coleman, Dougherty and Horten Bros., Lottie Blanchard, Keegan and Lynch, Frank Wilcott, Kitty Gardner Billy Scott. W. C. Coup's Circus and Monster Show exhibits at the Union Base-Ball grounds, Rutledge Street and Marcy ave., 21st and 22d.

Jersey City, N. J.—Jersey City Varieties: Business at this house continues to be large, the efforts of the management to present a good show being fully appreciated by the public. Among those who appear this week are: Frank Carr, Billy Bryant, the Dockstaders, Lulu Wentworth, Ida Morris and Kitty Gardner. Arcade Varieties: John Denier's Pantomime troupe in Humpty Dumpty, followed by olio. Fresh faces this week: McVicker and Saunders, Punch Walton, Anderson Bros., Kitty Bell, Jessie Forrester and Bernard McCreddie.

Pittsburg, Pa.—Williams' Academy: Business the past week was very large. Opening to-night, 14th: Charles T. White, McAuley and Howe, Cerini, Lester and Carroll, and Add Weaver. Continuing: Schoolcraft and Coes, Nellie Parker, Lucy Clifton, Dick Gorman, Ed Neery. April 16th benefit to H. W. Williams, manager. Items: At the Coliseum to-night, 14th, complimentary benefit will be tendered Fred A Plaisted, the oarsman. Trimble's closed; no prospects of a reopening.

Washington, D. C.—Comique: Business at this popular variety resort is very poor. The departures were: Christie and Emerson and Campbell and Burke, to Philadelphia; the Daytons and Morello Bros., to Pittsburg. Announcements: Bingham, Crawford Bros., and Bartletts. Next week, H. P. Williams and Fannie May take a troupe on the road. This theatre closes 19th prior to opening the Summer season.

Newark, N. J.—Waldmann's: 14th and week, Pat Rooney, Annie Hindle, Siegrist Bros., Manchester and Jennings, Fernando Fleury, May Raymond, E. H. Walton and the Comedy Sextette. Drama of Dora; or, The Iron Will. Metropolitan: The Four Aces, Lester, Allen Tierney and Cronin; Female Minstrels, Dave Reed, the Daytons' Great Bernardo, Harry Greacon, Frank George, Lucia Morento, Jennie Lindsey, the great Elviro.

Milwaukee, Wis., April 12th.—Milwaukee Theatre: Opened the 7th, and played to fair houses during the week. It is under the management of Moore & Benedict. The following people play 14th: John and Dela Shepard, Tommy Neil, Hudson Bros., Lew and Lena Cole, Alfred Liston, Lew Benedict. Metropolitan Theatre: This house continues to draw largely, and gives a good show. The Stuart Sisters are the only new arrivals 14th.

Richmond, Va.—Comique: Business [illegible] tinues good. The attraction of [illegible] was the Magical Cabinet. A[illegible] 14th: Prof. LaCross and h[illegible] calf; Mlle. Antony, and W[illegible] Kendall.

THE NEW YORK MIRROR.

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NEW YORK, APRIL 19, 1879.

Amusements.

WALLACK'S THEATRE—A Scrap of Paper.
BOWERY THEATRE—Faugh-a-Ballagh.
LYCEUM THEATRE—Girofle Girofla.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—H. M. S. Pinafore.
PARK THEATRE—Engaged.
FIFTH AVENUE THEATRE—H. M. S. Pinafore.
NIBLO'S GARDEN THEATRE—Black Crook.
GRAND OPERA HOUSE—Fanny Davenport.
TONY PASTOR'S THEATRE—Variety.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

The Mirror in Boston.

THE MIRROR is on sale in Boston on Friday mornings at 8:30, at THE MIRROR office, No. 338 Washington Street. For the convenience of our patrons, advertisements and subscriptions are now received at that office at our regular rates.

A Word in Season.

No profession, however irreproachable may be its members, or however lofty may be its aims, can afford to be systematically maligned and traduced. Sooner or later the abuse must reach such a point that prompt action becomes a vital necessity. The Dramatic profession has been preyed upon at divers times by a rascally set of cormorants, whose depredations were of brief duration—mysteriously begun and abruptly ended. These rogues exerted a bad influence while they lasted, but as it was not for long, the evil did not endure to any extent. Within a year or two, however, the prosperity of managers and the forbearance of actors have constituted strong incentives to draw many adventurers toward theatricals as a fertile field for their blackmailing operations. Embittered by the refusal of reputable actors and actresses to be preyed upon, a system of bitter invective and blackguardism was begun, which has continued pretty steadily ever since. The most private affairs of professionals have been made the texts for slanderous articles, while managers have been given the alternative of "buying" the parties off or of having lying and preposterous misstatements published about them.

Men expelled from every reputable newspaper office in the city, leagued together with an adventurer from the suburbs and a convict from State Prison, and "backed" by a quasi-bankrupt and an ex-faro "capper," began a wholesale system of abuse. No considerations of delicacy or policy prevailed. One of the party had forged a President's name to a counterfeit proclamation; one had forged the "confession" of a poor outcast accused of murder; one had his criminal record in print, and a pamphlet told the story of his life to the very day he robbed a defenceless woman and spent the money with a favorite; and another, who had been turned out like a dog to die and had been chained to a stump that death might be surer, had broken through the military camp and come to New York to preach decency and decorum to the men and women of the Stage.

Men of antecedents like these it is who have undertaken to domineer over and control the dramatic criticism of the American metropolis. The profession, being helpless, bore with the evil as long as it could. On the 1st of January last, THE MIRROR was presented to the public as a paper designed to correct these abuses, and to tolerate neither pickpockets, convicts, tramps, charlatans, army deserters, discharged reporters, nor professional liars on its staff of contributors. It has also kept clear from the abuses it objects to, and by straightforward and legitimate means has gained already the favor and goodwill of the most reputable and responsible managers the country over. Until, however, it can drive from the field all vestiges of the doings of the blackguards and blackmailers who have been disgracing it, its work will be incomplete.

It does not rest with any newspaper, however, but with actors and managers themselves, to put a stop to the degrading spectacle so long presented of a profession voluntarily contributing its own means to enable blackguards to assail its own members.

Some actors have fancied that by a covert toleration of such agencies they might benefit themselves and perhaps injure those with whom they quarrelled. But it has not proved so. The record of this season shows—and any manager will corroborate it—that those who have linked their interests with those of the frauds and traducers, have invariably found in it a "Jonah" of bad luck to their brightest hopes; while those stars who have repudiatad the adventurers have been without exception the most prosperous. The two houses which are making the most money in New York to-day have never contributed one dollar—under the guise of "advertising" or otherwise—to these defamers of the Stage. On the other hand, at one of the houses under the especial patronage and peculiar influences of the adventurers, the salaries remain unpaid; and this will be the case, we fear, so long as the "Jonahs" are tolerated.

The present week begins the Spring season in theatricals. It is the time set apart for changes of all kinds—changes of bill, of cast, etc. It will be found a good time for actors to make a change of base toward the traducers of the Drama, and to pledge themselves to discountenance blackmailing operations in whatever guise.

It seems to THE MIRROR a good time to reiterate its opposition to the blackguards who assail so persistently the Stage, and to revive its early statement, that the abuses all actors complain of can never be wholly suppressed until convicts cease to be critics and professionals cease to tolerate them as such.

Augustin Daly.

This gentleman is shortly to open the Olympic—the scene of some of his earlier successes. Mr. DALY has not been idle since his return from Europe, and the announcement of his engagement of the theatre a week or two ago, would have been, for several reasons, premature. There is a general disposition to welcome the return of AUGUSTIN DALY to the managerial field. The princely system of which he was the originator, the ample salaries he paid, the splendid performances given under his management, and the reforms he introduced—all these equally recommend him to the public. His enterprise, his courage, his restless activity, his strong will and his fertile brain, all combined to keep him for several seasons at the very head and front of American managers. The successes he achieved were remarkable. The influence he exerted on the Stage has been a lasting one. The most attractive stars on the American Stage to-day are graduates from the stock company of the Fifth Avenue. The play which achieved the longest "run" at any metropolitan theatre this season is by a dramatist who received his first opportunity from AUGUSTIN DALY. The play of Pique is now filling the Grand Opera House.

Mr. DALY returns to New York with some new plays and some new plans. Freed from the worriment which troubled him during the later years of his career at the Fifth Avenue, he has a more favorable field of operations than has presented itself for a long time before. If it is within the power of any one, it is within the power of AUGUSTIN DALY, to make the Olympic a success.

His re-entree here will be a subject for congratulation among all true lovers of Dramatic Art and of the Stage, and will again assure to New York a manager whose brains, diligence and capacity are acknowledged everywhere—one in whom the theatre-goers of the metropolis have implicit confidence.

PERSONAL.

DE NYSE—Edward's aristocratic cognomen has, it is said, been changed to De Nasty since his latest newspaper connection.

LEICESTER—Miss Emilie Leicester evidently enjoyed the new play, Her First Appearance Upon Any Stage, given at the Olympic Theatre on Monday evening.

STUDLEY—J. B. Studley scored a triumph by his interpretation of Ludovico in Evadne at that memorable "debut" at the Olympic Monday night, "Enter Ludovico" was a relief; "Exit Ludovico" we regretted.

PASTOR—Tony's tour is an ovation, and his troupe is welcomed with crowded houses everywhere. The veteran of the variety stage deserves his success, for Tony Pastor's troupe traveling is made up of as good material as Tony Pastor's company resident. In this the veteran differs from a great many managers.

WHIFFEN—New York Star: Mr. Whiffen seems to have been waiting all these years for the role of the Admiral, and to see and hear him in it is to acquire a marked repugnance to seeing anybody else in it. Tom Whiffen, by the way, is one of the most undemonstratably gifted fellows in a profession where genius is held to be the normal condition of everybody. He is the best musician in the double sense of natural endowment and acquired art of any singer on our dramatic stage to-day. In fact, so facile is his art and so easily does he accomplish any given task in vocalism, that the observer is apt to think he has no heart in it—it being a common thing to judge of heart by the amount of palpitation. Poet wit, scholar, author, playwright, musician and Bohemian—Tom Whiffen has all at once attracted attention in a flippant bit of irony quite below his abilities, and won popular applause by singing music not nearly as good as he has written himself. This seems to be the penalty—on the stage—that attaches to unbridled versatility.

PROFESSIONAL DOINGS.

Rosa Wilson has joined the Jane Coombs combination.

W. H. Young of the Globe Theatre, Boston, is in town.

John Hollingshead, the London manager, visits here in June.

Annie Wakeman returned here on the 7th from her Western tour.

The Bartley Campbell Pinafore troupe returned to town on Friday.

Laura Don goes out as leading lady with Lester Wallack on May 5.

The Banker's Daughter will be done at the Park, Boston, June 2.

The Rice Surprise Party come to the Union Square May 10, opening in Horrors.

Mary Anderson plays Parthenia for Henry McGlenan's benefit at the Boston Theatre.

Edward Mollenhauer will be musical director of Steele Mackaye's Theatre.

Edwin Booth succeeds Mme. Modjeska at the Grand Opera House, opening in Hamlet.

W. J. Gilmore has been in negotiation for the Academy of Music at Cumberland, Md.

Harold Forsberg replaces L. R. Shewell in the cast of The Lost Children at the Union Square.

J. H. Tooker will be business manager of Niblo's Garden under the E. G. Gilmore management.

A monument is soon to mark the resting-place of H. J. Montague, to be erected by the Lambs Club.

Mr. Boucicault's new steam-yacht, which cost $50,000, is nearly finished. It will be called The Shaughraun.

Rosa Rand, George De Vere, George Edeson, and J. M. Hardie have been engaged for Lester Wallack's Spring season.

The Union Square company begin a six weeks' engagement at the New Park Opera House, Philadelphia, Sept. 1.

Mr. Coghlan will sail for England next month, and will spend some time in Germany, devoting himself to play-writing.

Ben De Bar's interest in the De Bar Opera House, at St. Louis, has been sold at public sale to Frederick R. Priest for $5,100.

Three artists are engaged on the scenery of The Palace of Truth at the Park. It is proposed to present Gilbert's ablest satire on a scale of sumptuous elegance.

Mary Anderson does not play next week. On the 28th she goes to Detroit, appearing afterward in Toronto, Montreal, and other Canadian cities. Her season will terminate about the middle of May.

Josh Hart has been doing the worst business known at Tony Pastor's this season. We must reiterate our advice to him to discard his "Jonah." It is poor Hart's only hope.

The fact of one of the best known editors of the dramatic papers being "on the limits," prevented a full attendance of the number at the opening of the New Park, Boston, on Monday. All the others were there. Mr. Hart will be in Boston on Monday. Mr. Gordon is selling plays in New York.

There was no performance of The Banker's Daughter at the Union Square on Saturday. Mother and Son was substituted, with George Clarke in Charles R. Thorne's role. Since then The Banker's Daughter has been given with H.C. Daly as Strebelow. An explanation is in order.

Hooley and McVickers of Chicago have been contesting for a week's engagement of Lester Wallack, on his way to California. Hooley offered Wallack $2,000, and McVicker offered Jefferson's terms. Before the matter was settled Haverly made an offer of $3,500, and captured the great New York actor.

Clara Louise Kellogg will sail for Liverpool on the 26th. She will sing at Her Majesty's Theatre, London, under management of Col. Mapleson, from May 14 until the middle of July. She will then go on the Continent and sing for six months; this, from the time of her departure, will make nine altogether, and then she will rest for three, which will complete the year, and this will be her programme every year while abroad. She is under engagement to Max Strakosch to remain abroad for three years, the last of which is conditional. He plays her on shares, giving her a satisfactory guarantee that her share shall amount to at least a certain sum. She will not have a company of her own, but will be supported by the companies of the opera houses in which she appears.

Camillo Donnarumma, called the Baron, shot himself last Thursday, and died instantly. He was a native of Naples, and was born there in 1814. In 1847 he arrived in this city with Adelina Patti's father. In 1848 he was, in a managerial capacity, connected with the Fry Italian Opera company. In 1850 he return to Naples in hopes of adjusting the remnants of the broken fortunes of his house. His father had loaned to the then reigning Italian Bourbon Government the sum of $265,000 which at compound interest, would amount at the present time to $1,000,000. During Gen. Garibaldi's sojourn in this city, he was a frequent guest at the house of Donnarumma. The latter's youngest son is an actor and is known by the professional name of Ralph Delmore. He was a member of the John A. Stevens Unknown combination, and managed last week a Celebrated Case [illegible] bination for a short time.

The Man with the Lantern.

The starring tour which Lester Wallack is soon to begin, extends as far west as San Francisco, and if it is successful, it will lead doubtless, to his protracted absence from New York next season. I am a little curious to see how Mr. Wallack will fare in the provinces. By one of those mysterious and inexplicable peculiarities of the dramatic business, he has held undisputed his position here for over a quarter of a century, but never met with any success elsewhere. His last Boston engagement (at the Globe it was) I recall as being singularly disastrous. In Philadelphia or Washington he is no attraction. Somehow he has always retained his popularity in Brooklyn, and might play there profitably four or five times a year. Wallack's hold on New York is as strong as ever, and nothing seems to affect it. But should he do well outside, he hopes to be able to "star" more than he has ever done before. We shall see.

By the way, this reminds me that the demand for positions in his company this Summer have been unprecedented. There are more than forty applicants for each place, and all the dramatic agents are getting letters daily, imploring them to use their influence in behalf of this or that artist. This has kept Mr. Floyd busy, and I should not be surprised to hear of him turning agent and abandoning the velvet-coated fops who have languished so long on the stage of Wallack's. It has been said of Mr. Floyd that he once played Fagin in a velvet coat, and when expostulated with he remarked: "Mr. W-a-a-l-lock wishes me always to wear a velvet coat, and I do it to please him—even in Fagin!" I would suggest to the agents that, in order to lessen the number of applications, they make it a rule to entertain none from those who have played in Pinafore. This would make the selection of Wallack's support an easy matter.

Young Edgar Davenport made his appearance at the Grand Opera House this week, and created a favorable impression. The talents of E. L. Davenport are inherited, more or less, by all his children, and you must not be surprised some day to hear of young Edgar as a worthy successor to his father. Fanny Davenport has been meeting with great success, and she deserves it. The interest she evinces in Florence and Edgar, and her liberal, open-handed way of doing it, shows that she knows how to stand prosperity. Fanny's reappearance in Pique will recall anew her early triumphs, when she and Clara Morris, Sara Jewett and Fanny Morant, Kate Claxton and Mrs. Gilbert, James Lewis and Louis James, Charles Fisher and Linda Dietz, Nellie Mortimer and Owen Fawcett, and George DeVere were in the bill. That was indeed a cast pre-eminent, and we shall never see such another till Daly gets another foothold in the metropolis.

Talking of Daly reminds me of lawsuits, and that causes me to think of the spirited one in which THE MIRROR has been engaged. Though somewhat of an interested party, I have been a looker-on, too, and I have seen some things, perhaps, which others have not noticed. I have known Byrne a good many years as a reporter on the Herald, on the Leader, and on the World, but I never knew him to be thoroughly frightened till THE MIRROR started. He has scarcely been himself since. If Byrne had not been so thoroughly frightened he would never have perpetrated the absurdity of suing a rival paper, but his "action in the premises" "made" THE MIRROR, and, further, it has strengthened it in sales and in influence to such a point, that it is too late to undo it. Byrne's action recalls the old anecdote William Barry, the California actor, used to tell with such gusto. It was called "Fun with the boys at Oshkosh." It ran thuswise:

An old man, feeling restive at home, bid his wife farewell one fine morning, and said he was going away.

"Where are you going?" asked his wife.

"Oh, only up to Oshkosh," said the old man. "I am going to have some fun with the boys.

He took a stout club and walked off briskly.

That night a cry of distress was borne on the wind. The wife, the children, and the hired man hied forth with lanterns, and met two men carrying a man on a stretcher. They brought him inside, when lo! he proved to be the old man. His clothes were torn off, both of his eyes were blackened, his face was disfigured, his arms and legs bruised, and his body was sore and swollen. His club was gone.

"Oh! Josiah," exclaimed his wife, "where have you been; what have you been doing with yourself?"

"Amanda," said the old man huskily, "I'VE BEEN HAVING SOME FUN WITH THE BOYS."

I opine that Byrne is the old man, THE MIRROR and its counsel the boys of Oshkosh, and law cases the kind of "fun" he was after.

A decision was reached in one of the Dramatic News-MIRROR cases last week. It was on the motion of Mr. Harvier to have his bail of $1,000 in the first civil suit brought against him by the Dramatic News, reduced to a nominal amount. Decision given for Harvier and bail reduced to $250. Allen McDonald, counsel for Harvier. Howe & Hummel, counsel for Byrne. This preliminary decision is about tantamount to a favorable verdict on the merits of the case itself.

Inaugurating Abbey's Boston Park.

Manager Abbey signalized the opening of his new Park Theatre, Boston, by an invitation to a number of New York theatrical and newspaper people to be present. At eleven o'clock of Monday morning the Pullman palace car "Gov. Hawley," specially engaged for the trip, left the Grand Central Depot for Boston. The party, though apparently somewhat heterogeneous in some of its members, proved an exceedingly jolly one. It consisted of the following persons: Horace Wall, Joseph Howard, Morris Simmonds, Barton Hill, J. H. Meade, Ernest Harvier, A. J. Dam, Will Stuart W. H. Forman, R. F. McGraw, C. J. Smith, Montague Marks, A. L. Parkes W. W. Tillotson, Albert Follie, Hamilton Weaver and B. C. Bent.

At half-past six the party arrived in Boston and was met by the following deputation: E. J. Buckley, John Schoeffel, Charles E. Fusbish, and Bob Stevens. They were driven first to the new theatre, where they were met by Manager Abbey, and thence to the Tremont House. They witnessed the opening performance at the Park in the evening.

Mr. Abbey has made in his Boston theatre THE hit of his career. The house is one of the most beautiful and tastefully arranged theatres in the country. Every seat commands a full view of the stage, and the number of exits is numerous. The Park is richly furnished and is just large enough for the kind of attractions Mr. Abbey has in view. It seats somewhat less than twelve hundred persons. The location is one of the best in Boston, and the prosperity of the house is regarded as assured.

It was a happy thought to inaugurate the new house with Lotta, who has proved always the good star of Abbey's managerial life, and no doubt the circumstances of the inaugural were made brighter by the performance of this gifted little woman, who has brought more sunshine and good luck to American theatres than any actress on the boards.

The house was packed to suffocation, all the seats being sold days before the box-office opened. The sign, "Standing Room Only," was displayed at an early hour. The play given was La Cigale, with the following cast:

La Cigale	Lotta
Marignan	J. J. Sullivan
Michu	F. Bennett
Count de Hoppe	W. H. Wallis
Edgar	C. D. Bainbridge
Carcasonne	Ed Marble
Bi Bi	H. B. Bradley
Filoche	Fred Percy
Donald McDonald	P. A. Anderson
Turlot	H. Wallis
Servant to the Countess	Mr. Parker
Countess de Latour	Mrs. Chas. Poole
Adele	Agnes Proctor
No. 6	Miss Cameron
No. 7	Miss Doyle

The piece, which was done on Monday for the first time in Boston, was enthusiastically received, and Lotta was called before the curtain after each act. There were boisterous calls for Abbey, but he seemed loth to respond. Finally, after the last act, Lotta fairly dragged him to the footlights, exclaiming:

"A lovely theatre and a handsome manager. He ought to say something."

This set the house in a perfect roar of laughter, and what Abbey might have said (but didn't) was drowned in the applause. After the performance a supper was given, at which the New York party was met by some of the Boston critics, including Perry, Orr, Tower, Holden, Downing, Ryan, and others.

At eleven o'clock on Tuesday morning the party returned to New York after a very enjoyable trip.

The lucky hit Mr. Abbey has made in Boston is a most deserved one, for there are few managers whom it is pleasanter to see succeed. As the Tribune says truly:

"The marked prosperity and the excellent plans and prospects of Mr. Abbey are the pleasanter to see and record, since they are associated with a private character of singular goodness and simplicity; a mind in perfect sympathy with the best ideas that prevail as to the standing and the intellectual responsibility of the stage; and a nature that is strongly rooted in sturdy virtue and adorned with the graces that equally inspire affection and respect."

Mackaye's New Venture.

Steele Mackaye opens the Madison Square Theatre (late Drawing-Room), West Twenty-fourth street, on Saturday evening, with Won at Last, rechristened Aftermath. The cast will be as follows:

Grace Fleming	Agnes Loring
Sophie Bunker	Gabrielle DuSauld
Mrs. Tracy	Laura Le Claire
Flora Fitzgiggle	Genevieve Rogers
Jane	Helen Sedgwick
John Fleming	Steele Mackaye
Prof. Tracy	C. W. Coulduck
Will Tracy	Frank E. Aiken
Baron Von Spiegel	J. H. Shannon
Major Bunker	Ed. Lamb
Dr. Sterling	A. S. Lapman
Jack Driscol	George Browne

The run of Aftermath will be limited, as Mr. Mackaye will put in rehearsal a new comedy. Won at Last, it may be remembered, was well received at Wallack's when originally presented there. It has been rewritten and improved. The house is hardly adapted to the showing of melodrama, though considerable improvement has been made. If Mr. Mackaye's present season warrants it, the house will be thoroughly rebuilt during the summer for his occupancy in the fall.

Rose Coghlan has a benefit before she leaves Wallack's. Miss Coghlan has proved herself an efficient, if not altogether brilliant, leading lady, and her retirement from this theatre will be an occasion for regret.

THE WOES OF EVADNE.

AND THE "STRONG SUPPORT" THAT CHEERED HER IN THE HOUR OF HER DISTRESS.

In the memorable debut at the Olympic Theatre on Monday evening we are undecided as to which of the leading characters on the stage was entitled to the most sympathy. The "support" ran smoothly in the first act, because the "star" had not yet had an opportunity to shoot across the dramatic firmament. Miss Farefield's (Evadne's) friends were compelled to clutch their bouquets until the close of the second act. In the scene before the King (J. B. Browne) Ludovico and Colonna (Messrs. Studley and Tannehill) gave an excellent bit of acting. Between the act, and before the entree of Evadne, the orchestra scraped, blew and beat a few airs from Pinafore, which may have served to nerve the audience for what was to follow. It is fitting here to state that Evadne made her entree in one of "the dresses worn by Miss Farefield." And stunning dresses they were! However, the occupant was received with all the "unbounded enthusiasm" that usually attends a "first appearance upon any stage"—especially where the friends and relatives of the family have been respectfully invited.

There was all the spontaneity in the applause that could have been desired, and it was prolonged enough to allow the "first appearance" to gracefully, sweepingly, smilingly bow her acknowledgments, etc. And then "the dress worn by Miss Farfield" came forward. And lo! it was not speechless. Would that it had been. Evadne was perfect in her lines, and cast no sidelong glances toward that mysterious individual, the prompter. But the delivery! We will make due allowance for nervousness, and all that is embarassing to a "first appearance upon any stage." There is no describing that delivery—and we have no desire to be harsh, even if the voice was. Still, that voice is jarring upon our ears even yet. It provoked laughter with most of the audience; it provoked pity with the more considerate and polite. We can make no better attempt at describing it than in these few, these very words: She appeared to swallow every other syllable. That is it exactly.

But "the dresses worn by Miss Farefield" were the worst impediment to the success of the "first appearance upon any stage." They retarded its movements; not one of the trains would swoop gracefully. We were afraid Evadne would trip up. But fortunately this was one of the mortifications avoided.

At last the curtain was rung down on the second act; but only to rise again on a floral tribute. Colonna led Evadne to the foot-lights, and then proceeded to gather in the "bookays," leaving his fair sister to do the "curtsey act." Up to this time one of the upper boxes appeared to have been converted into a conservatory. A bearded gentleman now began to shower floral offerings from that dizzy height! Would a well-supported debutante be apt to be knocked over if struck with a bouquet thrown from an upper box?

We will now skip throught the play to the "stattoo act," only stopping to mention a scene at the close of the fourth act. Studley's admirable acting in Ludovico had given him a "recall." He came forth and retired. Then a freak seized the audience that we cannot exactly explain. Probably somebody thought that somebody was being neglected. But who? Evadne had had two recalls, and on each occasion had appeared in a different dress, which "were made at the well-known house of ——, on ——th avenue." (See Programme.) Colonna, too, had been recalled. So had Vicentio (Louis Barrett). (What possessed this actor to streak his face with deep lines, giving him the appearance of Deadeye?) At all events there was a decided uproar. Could it have been because the floral tributes had given out? For fully five minutes the audience gave vent to a mild display of the peculiar enthusiasm that usually attends the appearance of Count Joannes. We are inclined to think, however, that the audience had just awoke to the sublime ridiculousness of the whole "business."

Now for the "stattoo act." The three statues were there—fixed but not immovable—their grim aspect in decided contrast to the smiling faces in the audience. Evadne was conducted to the King. The beautiful scene between the two made us shut out the sight by closing our eyes—but that "SHRILL small voice" would not down. Where Evadne climbs to the arms of the statue (No. 1) and reproaches the King, the effect was electrical—upon the risibilities. The faulty declamation was too absurd for anything. Nothing but the fine passages between Ludovico and Colonna before and after saved the "actress" from being guyed. The scene was an utter failure—all its beauties lost.

To sum up, Miss Avonia Fairbanks is far superior to Miss Martha Farefield as an actress, and has far better prospects in the field of drama. This is an honest comparison, drawn without bias, and with no desire to disparage.

* * * * * * *

There are those who will condemn us for lack of charity in the foregoing. We hasten to remind them that this is THE MIRROR'S fight—a fight that it has been waging ever since it came into existence. We opposed and objected to the pretensions of Paulding the Amateur, and now we see the evil breaking out in a fresh spot. If we have used the weapon of ridicule, we have at least distorted nothing. But, gravely remarks our censor, this is a woman—a defenceless woman. With all due respect for the sex, we cannot stop to consider that. We must strike at the Evil in whatever guise it appears—wherever it raises its pretentious head. It degrades the talents of really good actors—bright as they may appear by the contrast. The Daily Press has unanimously condemned this last outbreak of the Amateur fever—severely at least, if not harshly. Let us hope that this is the last "first appearance upon any stage" for some time to come.

Fanny Davenport in "Pique."

That Fanny Davenport remains to-day indisputably the most popular New York actress, received new evidence at the Grand Opera House on Monday night, when an audience overflowing in numbers and boisterous in enthusiasm welcomed her appearance in Pique. It is a grave fault in our current dramatic system, that an actress so gifted and so popular as Fanny Davenport, should be seen in New York but twice during a theatrical season. But prosperous out-of-town engagements are not readily foregone to gratify the fancy of a class of theatre-goers, so those who do not know Miss Davenport from her performances at the Fifth Avenue must rest content to utilize the present opportunity to see her during brief engagement here.

Of all the actresses now before the public, there is scarcely one presenting such manifold claims to popular attention as does Fanny Davenport. A woman of radiant presence, inheriting her father's great histrionic gifts, and fulfilling the promise given by all of the Davenport family, with restless industry and ambition and the most boundless versatility, she unites all the qualifications for a great star. Those of us who have seen Fanny Davenport's gradual rise from a subordinate position to stellar preeminence, find it difficult to realize how really good and valuable an actress she is.

Her powers of characterization are not restricted to the class of free-hearted, open-handed women of the world—whom she may be said to have created so far as the American stage is concerned. Along with Effie Remington, Mme. Guichard, Mrs. Kellmeyer, and Lu Ten Eyck, she can play Nancy Sykes, or Lady Teazle, Timburina, the blind Volumnia, Jennie Leatherlungs, Olivia, or Lady Macbeth. Here is a repertoire before which other actresses would sink back abashed. But Fanny Davenport can play any of these parts—and, what is more, play them well.

Her Mabel Renfrew, in Pique, has been oftener performed than any other dramatic part in this city. That is, she has played it for upward of two hundred nights, during which time New Yorkers became tolerably familiar with it. The selection of this role for Miss Davenport's appearance at the Grand Opera House will, no doubt, assure the lady a hearty welcome on her return to the boards of the metropolis.

It is customary for that troublesome class of persons—overpaid "dramatists" and underpaid reporters—to speak disparagingly of Augustin Daly's works, and strive to belittle their importance. But the fact remains that (with the one exception of Dion Boucicault) Augustin Daly has achieved more real success as a dramatist than any author of whom the American public has any knowledge. It is to his cunning hand that scores of plays have been "made," and to his own ability that for ten years he remained the most prominent figure in New York theatricals. His play of Pique retains all its original claims to popularity. It is an exciting, sympathetic and thoroughly coherent drama of city life, in which the characters are well drawn, the interest well sustained, the motive direct, the treatment masterly.

Miss Davenport plays Mabel better now than she ever did before. She invests it with life, with soul, with character. She holds the attention of the audience, and moves it at will. She looks the proud American girl as no other actress on the stage can, and she plays her part as it was intended that it should be played.

The support furnished includes Charles Fisher, who gives a strong and characteristic performance of Matthew Standish, the Massachusetts mill-owner, his original role; Edwin Price, who makes a pleasing Captain; A. C. Dacre, the quiet, gentlemanly Raymond Lessing; Frances Kemble, a rather clever Ratch; Edgar Davenport shows the talent of the family in Thorsby Gill; Cora Tanner, as the widow; Harry Hawk, as Sammy Dimple; Ada Rehan as Mary Standish, and George DeVere as Ragmoney Jim.

Miss Davenport's many friends in the metropolis will, no doubt, be pleased to know that the lady is looking remarkably well after her extended tour. Her season out of town has been more than simply successful—she was received with enthusiasm everywhere. Next week we are to have Divore, after which Modjeska will succeed the present star.

Fanny Davenport is suffering from rheumatic fever, and her physican has forbidden her fulfilling the California engagment. She was to have begun an engagement there May 5, for three weeks, with a certainty of $1,500 per week. Her engagement at the Grand Opera House is a success from every point of view.

Alice Oates has been playing the sprightly Giroffe-Girofla at the Lyceum this week, to fair business. Yesterday afternoon The Chimes of Normandy was given. To-morrow (Friday) Mrs. Oates has a benefit

OUR DRAMATISTS.

"The Roslyn Pet."

A dramatist may be defined as a man who writes plays. They may be divided into two classes—those who write plays which are produced, and those whose plays are written for private circulation only. In the former class are Dion Boucicault, Augustin Daly, Bronson Howard, Bartley Campbell, and ten or twelve others. In the category of dramatists whose plays are not produced, are Dr. Landis, the Philadelphia maniac, and Archibald Carlyle Gordon, better known as the "Roslyn pet." As the depredations of Landis are mostly limited to the lower order of variety theatres, he is comparatively harmless. It is with Gordon, the prolific writer of the legion of "unproduced" horrors, that THE MIRROR has to do to-day.

Archibald Carlyle Gordon (for such indeed is the true name of the lowland laddie playwright, and not Archibald Deadeye Gordon, as some people ignorantly imagine) developed his first predilection for dramatic writing in the city of Brooklyn, L. I. When a mere boy he was accustomed to write plays, and it is recalled that the severest measure of punishment at the school Gordon attended was to read a portion of one of his pieces to the offender. But this infliction was thought cruel and inhuman, and prompt intervention of the municipal school authorities prevented the sacrifice of many valuable young lives.

The locale chosen by Gordon for the perpetration of his first acted dramas was Gowanus, a place, as the reader may believe, which, from its unprotected position, offered innumerable advantages to Gordon. His first play produced there, we believe, was The Phantom Pickpocket, a work especially applicable to an episode in the World office. The leading personage in the drama is now before the courts. But one act of the piece was presented, as Gowanus rebelled, and Gordon was driven out with contumely.

After this he infested the outskirts of Brooklyn—Flatbush, New Utrecht, etc., working diligently at alleged new plays, and developing a peculiar species of mania. It manifested itself in persistent literary agitation. The most marked phase was Gordon's delusion that he could actually write a play. It was during his triumphs in the suburbs that he gave expression to that memorable remark:

"I will keep MY EYE on the American drama."

Driven from Gowanus, New Utrecht, and Flatbush, his "plays" outlawed in Brooklyn, with precautionary statutes enacted against him in Jersey, Gordon had no alternative than a prompt flight into the interior of Long Island. He settled upon Roslyn as his abiding-place. Arriving there his mania developed acutely, and his capacity for new dramas increased, But still no manager was found to produce them, and Carlyle, the Deadeye, languished in comparative obscurity. If rumor is to be credited, the people of Roslyn clubbed together and paid Gordon to leave, that they might not be inflicted by his plays. This supreme effort assured a happy deliverance to Roslyn, and the inhabitants of that humble burgh, emulating their historic predecessors, the Saracens at Saragossa, paid in cash "the penalty of peace."

This money proved the foundation of Archibald Carlyle Gordon's fame. For with it he went to New York. It was about the time of the Draft riots, and the embryo dramatist found himself adrift in the town. An incident is cited to show how perfect a mastery his mania gained over him even then. He was standing at the corner of Seventh avenue and Thirty-fifth street, near what is known as the "Arsenal." Now Gordon, by a curious characteristic of vision (from which, by the way, the cognomen "Deadeye" has sprung) does not see, so to speak, the way he looks. While a riotous crowd was advancing up Seventh avenue and Gordon was facing them directly, his eye wandering in Thirty-seventh street, he was oblivious of the onslaught. He defended himself heroically, but was overwhelmed at last. Dazed and stunned he fell to the ground. The ring-leader bent over him, when Gordon, assuming an upright position and turning his head obliquely, that his eye might fall on the man, he muttered something beneath his waxed mustache.

"What is that?" asked the man.

"Please, sir," said Deadeye insinuatingly, "do you want to buy a play?"

The effect was electrical; the crowd dispersed. We do not, of course, vouch for the accuracy of this anecdote. It may not be true. But it is, at all events, characteristic.

Carlyle Gordon's New York experience since then has been a varied one. Finding no market for his plays, which in number can discount Solomon's wives or the sands on the sea-shore, he reluctantly found employment on a dramatic paper, variously called Some One's, Hart's Echo, the Scandal Trap and the Weekly Unknown. Here his opportunity came. Being an alleged "critic," his facilities for the sale of plays increased, and the functions of producer of and commentor on drama proved in his eyes (eye) compatible.

The managers knew no rest. Not even the Jibbenainosay in all his swift disguises was near so omnipresent as the chivalrous Roslyn Deadeye. Night and day he was on hand.

But the managers said "No" with so much unanimity that Gordon was forced to relent. Then he "went for" the players. Be it understood, of course, that he was inspired with none but the most lofty sentiments. But he "went for" them just the same. But not with much luck.

It is remarkable that Gordon sold none of his "plays" to men like Frank Mayo, or Doud Byron, or Frank Chanfrau, but he offered them to women whose capacity to resist was slightest and whose susceptibility to censure was very great. This is significant; and a cool, dead, heartless, censorious world blames Carlyle for this. Yes, actually blames him! The world should not wrong the knight of the waxed mustache. It should remember his Gowanus reverses and be silent, if it cannot be charitable.

Of late Gordon's mania for writing plays has abated, but his capacity is undiminished. Where he derives his inspiration no one knows. Oliver Goldsmith collaborated with him on one piece (Olivia), but his other sources are as yet mysterious.

It is difficult to say what sort of influence Carlyle Gordon's plays exercise on the stage. As none of them are ever produced, we incline to think it a salutary one. But they have had the effect of driving Alice Dunning to Australia, and removing from this vicinity many hitherto popular and successful players.

How prosperous (in a monetary sense) Carlyle may be, we do not know. If the statement is true that he pays stars to take his plays, then they must entail upon him a grave loss. Now that the Summer is approaching, it may be worth while to investigate this. Many actors with a season of idleness and no salaries before them, might be willing to take the money paid by Carlyle to those who accept his pieces. The supply, it may be said, is unlimited.

In conclusion we will be frank and candid enough to say that we cannot (save in cases of utter destitution) advise any one to accept one of his pieces, as the money paid can hardly compensate them for the trying and terrible ordeal of one of his unique "dramas."

Aimee's Return to the Metropolis.

Aimee returned to Booth's on Saturday night, under Mr. Abbey's management, before a brilliant and crowded house. Opera bouffe draws forth a peculiar kind of audience, men in the fullest of full dress, and women in the brightest of costumes. Aimee was well received, and was seen to have changed in no particular since she played at the Park in the Spring. She sang the music of the Duc De Parthenay delightfully, giving full prominence to many of the airs other exponents of the character have slighted. It may be said, however, that her acting was not as spirited as usual. It may as well be confessed that Aimee appears at some disadvantage in male roles. They do not suit her. Those who remember her performance of Prince Raphael in La Princesse de Trebizonde will realize this. It requires a peculiar combination of gifts in an opera-bouffe artist to enable her to appear to patent advantage in a boy character. Aimee does not possess these. While, therefore, her own true skill as an actress made the situations attractive, Le Petit Duc, apart from its local popularity just now, is not apt to occupy much of a place in Aimee's repertoire in the hereafter. She proved to be in remarkably good voice, and many of the numbers were rapturously redemanded.

The more one hears of the music of The Little Duke, the more one likes it, and it is not improbable that before the end of the season, its successive production at various theatres may assure it a genuine and lasting popularity. It is certainly far less meretricious in tone and style than most of the music in opera-bouffe. Such airs as the Pages' chorus need only a proper rendering to prove very generally popular.

The Little Duke does not allow much opportunity for acting in the minor parts. In consequence of the illness of M. Duplan, who had been announced for the character, M. Dupuis, a new-comer, sang Frimousse. He would be regarded in France as a fair comedian. He played the part very well under the circumstances. It seems a little strange that Mezieres, the superb comedian of the troupe, was not cast for Frimousse, but probably the music was thought beyond his powers. M. Jouard, the baritone, who returns with Aimee, gave a rich, manly rendering of Montlandry, and Mlle. Raphael created a good impression as Diane. The "sunshine blonde"—pretty little Demoiselle Beaudet—repeated her success as the infantine Duchess. The chorus was good. M. Juteau, the tenor, will not appear until the next opera.

"Fatinitza."

Suppe's comic opera, to be given at the Fifth Avenue on Monday, was composed in 1823. The plot of the work is as follows: The first act occurs at a Russian camp on the Danube. Fatinitza is a beardless lieutenant, who plays a girl's part in amateur theatricals, and has bamboozled old general Tchatchitheff into believing him to be a lady. The general, surprising the lieutenant in female disguise, in camp, appoints him companion to his niece, the Princess Lydia, with whom the young fellow is already in love. Then the Bashi-Bazouks dash into camp, and carry off Lydia and Fatinitza, to martial music. The second act shows the slave mart of Kamouli. In Paris there is a dance of Eastern houri introduced. Kamouli, the slave-dealer, wants to reserve Lydia for himself, but, while he is bargaining with his customers, a Russian battalion captures the town. General Tchatchitheff finds his own old wife among the slaves, and after she has recognized him, there is nothing to prevent the marriage of Fatinitza and Lydia except the necessity for another act. In the third act, therefore, the lieutenant is forgiven and Lydia forgotten by the general, and all ends happily. The music is bright and sparkling, and the work seems likely to be popular when well presented.

A Tale of Our Boarding-House.

When Col. J. H. Mapleson came to this country in October last, he brought with him thirty chorus singers. They were mostly foreigners, and did not differ in any vital particular from the chorus singers who, time out of mind, have woke the echoes of the stage of the Academy. It is a fundamental truth in operatic management that chorus singers never change. They are, as a class, most stubbornly unprogressive. Once or twice in a decade, perhaps, a chorus-singer dies. Cases have been known, too, where they have retired. But these happenings are so rare as to engender grave doubts of their authenticity. The identical chorus singers who warbled for Jenny Lind are still singing. They do not age. They do not deteriorate. They are stationary. Generally speaking, they are a most prosaic set. Doughty matrons and bulky signors, fleshy girls and beardless patriarchs, all—they differ very little. But they must live, and it is the duty of the operatic manager who brings them hither to look after them.

When Col. Mapleson reached the pier on his arrival, he was approached by a perfumed party with a light moustache, who bore on his face a sinister grin, and on his breast a policeman's shield. This versatile but uncultured plebeian is called "Gus." He presented to the Colonel a mysterious packet—a sealed proposal as it were. On it was printed:

FAMILY BOARD.
WITH ALL THE COMFORTS OF A HOME.
REDUCTION FOR THE PROFESSION.
WITH OR WITHOUT A PRIVATE TABLE.

The Colonel read it. "Come, now," spoke the man of gall, "how do you like the offer?"

Her Majesty's militiaman deigned no reply.

"Col. Mapleson, I believe," said the man of gall, deferentially.

"Yes. We are of one mind," said the Colonel. "I am he. What do you want?"

The man of gall (and the policeman's shield) proceeded to explain that he represented his employer, who kept a professional boarding-house of the second grade, and who would take the chorus at a reduced figure during the opera season. "You see," he said, confidentially, "Charley is pretty busy with other work. All we want is a few more. Some of those boarding with him now don't pay. We want boarders who are solid."

The gallant Colonel did not yield to this specious reasoning. He simply said:

"I don't want any board."

"But," pleaded the man of gall, "our terms are reasonable. All the rooms are large and airy. Your people would have access to the parlor, the dining-room, and the hallways. Everthing is for the convenience of the boarders. Charley's wife is always around. You might have access to her——"

Col. Mapleson's face is very red, but it grew redder still at this extraordinary suggestion. The flamingo's red seemed a pale, watery pink to it.

The man of gall got time to say: "See the principal." Then he hastily and discreetly withdrew.

Col. Mapleson went his way. Some days afterward he was waited upon by the principal in person—a man with a shaggy head of blue hair, and a generally unkempt and super-editorial appearance. The Colonel drew back at his approach.

"Don't shrink away from me," said Deadeye. "I'm not pretty to look at, and my name's agin me. But I ain't so bad as I seem."

The Colonel relented and talked with the hero of the "professional" boarding-house. He listened to his statements about the terms, the fare, the high status as an up-town "professional" his wife had borne, the names of the dancers who boarded with them, the troubles of the Deadeye's wife, his fights and jealousies. The Colonel lent a friendly ear to the recital of his domestic woes and early pecuniary troubles. But he seemed inexorable; he wanted no board, either for himself or his chorus. Deadeye retired.

Somehow or other Mapleson has been, in the judgment of Deadeye, a very bad man ever since. He has assailed, maligned, traduced him, but without much success. He has attacked him in all his relations, but the Colonel prospered despite it all.

Ten days ago the Colonel sailed for Europe. Immediately a discharged employe of this establishment alleged that he had taken with him $30,000 in cash, but had left unpaid a board-bill (laundrying included) for $65.22.

Deadeye gasped with relief at this announcement. "And to think," he said, "that I wished to trust that man and board his chorus. It would have ruined us!"

This is the story as told at the clubs and laughed at in the theatre lobbies.

Daniel B. Hopkins has made an unfortunate selection of assistant press manager for Steele Mackaye's Madison Square Theatre. An employe of Josh Hart is said to be the man. He is a variety writer on one of the dramatic papers here—Philips or some of that sort.

Foreign Amusement Notes.

Royal Italian Opera at Covent Garden, London, opened April 8.

Miss Sophie Miles, known here as leading lady of Wood's Museum, was figuring as such at the Pavilion.

A novelty of a gorgeous order, by H. B. Farnie, styled Venice, was to be produced at the London Alhambra about first of May.

Fred Fraser, character actor and scenic artist, died lately at Stockton-on-Tees, aged 63. Also at Manchester, John Saunders, comedian, aged 62.

George Warde leaves the Beatrice company and sails April 21 for Australia as leading man and stage manager of the Royal Opera House, Melbourne.

Kelly and Leon's Minstrels were enjoying good business at Dunedin, New Zealand, at last accounts, and George Rignold had been doing well at Wellington.

The use of the balloon employed at the late Exposition is to be continued in Paris after first of May, instead of being sent to London. Price for ascensions reduced to $2.

April 6, a matinee at the Haymarket was given in recognition of E. L. Blanchard's long association with literature and the stage. Bulwer's Money was given with many noted volunteers.

Mme. Carvalho lately bade farewell to the stage of the Grand Opera House, Paris, as Marguerite in Faust, intending to teach singing. She was, however, to make another appearance as Pamina in The Magic Flute.

A lot of "swell" amateurs, including Sir Charles Young, Sir Percy Shelly, Capt. Fritz George, Mrs. Monckton, and Lucy Willlams, appeared at the Haymarket, London, April 6th, at a benefit matinee for the Royal General Theatrical Fund.

Poulet and Poulette, Herne's new opera bouffe, was reproduced on the 29th at the London Gaiety Theatre matinee by Emily Soldene's company. Miss Soldene has secured for a year the provincial right to produce the English version of Carmen.

The Nouveautes Theatre, Paris, has produced Suppe's opera bouffe Fatinitza, after a run of more than 400 nights in Vienna, and frequent performances throughout Germany and Belgium. The piece proved an emphatic success on its Parisian production.

The eccentric Von Bulow, at a concert in Berlin, lately, called loudly to two persons in the front stalls who were whispering while he played. A few days later, at Dresden, he rose from his piano and requested a young lady to cease fanning herself, as it disturbed his playing.

Lord Lytton, Governor-General of India, has presented to Victoria Cooke, bareback-rider of a circus in Bombay, a gold medal inscribed: "Presented to Miss Victoria Cooke, the Empress of the Arena, by Lord Lytton, G. M. S. T., Viceroy and Governor of India." The pretentious class among the English in India thought that the Viceroy had committed an act decidedly derogatory to his political position in doing so.

W. S. Gilbert's new play of Gretchen, produced at the Olympic, London, has achieved decided success. It is based upon the story of Faust, but that individual, instead of being at the opening a learned doctor, is a jolly young man about town, who becomes a monk through a love disappointment. Wearying of a cloister life, and tempted by his friend Gottfried to leave it, he calls on the powers of earth, heaven, or hell to aid him. The latter answers in the person of Mephistopheles, who appears as a dandy of the period, and introduces him to Gretchen, the betrothed of Gottfried, who goes off to war. Seduction follows, but when Faust accidentally tells Gretchen that he has once been a priest, she trembles at the imagined sacrilege she has committed and refuses again to see him. Faust, a second time wounded in the affections, again seeks the monastery, and, as Gretchen lies subsequently dying, he is sent to administer consolation. He implores her pardon, and she points to heaven. At this moment, Gottfried, who heard the story of his wrongs, enters and threatens Faust with death. Gretchen calms him and dies. Miss Marion Terry personated the heroine to great applause. H. B. Conway was the Faust and F. Archer the Mephisto.

NEW YORK AMUSEMENTS.

There are less than the usual number of changes of bill this week. At Niblo's The Black Crook still draws crowds.—The Church Choir Pinafore company is doing quite well at the Broadway. They go next week to Boston, and the Knights in Otto succeed them here.—At Wallack's business with A Scrap of Paper has picked up. The Fast Family has been chosen to follow the present attraction, and it will probably run the season out.—At the Union Square The Banker's Daughter will be succeeded to-night (Thursday) by Lost Children.—Engaged is still running to good business at the Park, but will soon make way for The Palace of Truth.—Barry Conlan is the star at the Bowery Theatre, in Faugh-a-Ballagh, one of Thomas Shiel Henderson's exciting Irish patriotic dramas. Adele the Saleslady is in preparation.—The Madison Square Theatre opens on the 19th (Saturday).—Pinafore continues at the Standard, and to it Cox and Box, by the same authors, has been added.—Fatanitza will be done at the Fifth Avenue on the 21st.

Clara's Version of It.

[Cincinnati Enquirer, April 11.]

A representative of the Enquirer called upon Clara Morris at her rooms in the Grand Hotel, and found her in bed, propped up with pillows, writing a business dispatch to a manager in the East. Miss Morris is ever as brilliant a conversionalist as she is an actress. The reporter inquired about Miss Morris' recent California engagements. He was informed that they had been eminently satisfactory in a pecuniary as well as artistic point of view.

"You had some little trouble with Miss Rose Eytinge, had you not?" suggested our scribe.

"Not a particle with Miss Eytinge," was the reply, and then Miss Morris intimated that that was a subject on which she intended to keep her lips sealed for the present. However, after a time she consented to explain the affair, which she did substantially as follows:

"I never met Miss Eytinge personally but once, and that was in the green-room of a theatre in New York, and she was very cordial and loving to me then indeed. Afterward, however, I heard of her having said many bitter and cruel things of me, to which I never made any response or reply, not deeming them worthy of my notice. The Friday before I left San Francisco I was busily engaged in packing up and felt tired. In the evening Mr. Harriott, my husband, asked me to go to the theatre, saying that it would brighten me up. I told him that I did not think I would go, as I had seen everything that was being played, when he replied: 'No, you have not seen Miss Eytinge. Let's go and see her. Hurry up, too, for it is late, and by the time you have dressed and got to the theatre, the first act will be over.' I said that I would go and see Miss Eytinge, and that as I knew East Lynne perfectly I would have no difficulty in following the thread of the story without having seen the opening act. It is part of the unwritten law of the profession that an artist visiting the performance of another must present her with a floral tribute or offering, if possible, and on my way to the theatre I bought a bouquet, not intending to throw it to Miss Eytinge, but to send it around to her. On arriving at the door of the theatre, I heard what I thought to be Lady Isabel's voice, but on entering the house there was a long pause, and, as I could not see the stage, I said to Freddie: 'Some one must be doing some fine acting to hold them so entranced.' As we stepped into the box Mr. Cyril Searle, who was in it, came out, shaking hands with Mr. Harriott as he did so. We were hardly seated in the box when I heard a commotion in the parquet, and looking out I saw two of the attaches of the house leading a man out of his seat. He appeared to be somewhat under the influence of liquor, and remarked, 'I'm all right, boys.' As he was led out of the house a few persons applauded his ejection, but the applause was far from being general. Our box was on the 'prompt side' of the house, and as the partition between us and the stage was a thin one, we soon became aware of the fact that there was trouble behind the scenes. Presently Mr. John Wilson, as Sir Francis Levison, led Miss Eytinge on the stage and they seated themselves at a table and resumed the play. As she walked to the table her back was toward me, and she went on with the performance for some little while without turning around. As Sir Francis left the stage she began her soliloquy, and, turning, saw me in the box. She stammered a little in her lines, and her complacency was not restored by the fact that Mr. Wilson forgot his hat on the table and was called back for it by a boy in the gallery. The play proceeded to the end of the act, and then the confusion behind the scenes began again. Suddenly the curtain was hastily pulled back at the side and Miss Eytinge came before it and began a speech to the audience. Her first sentence did not produce a single 'hand,' so she changed her tactics and told how she was a creature of impulse and wholly unmechanical, and she claimed that her feelings had been so outraged by the vile words of the man who had been ejected from the house that she was unable to complete the play. She then retired behind the curtain, and shortly after Mr. Wilson came out and announced that Miss Eytinge was sick, and that she really could not play. Miss Holbrook, a young lady who played the servant, was induced to undertake to read the part that should have been played by Miss Eytinge, and so finish the play. At first I was inclined to get up and leave the box for my hotel, but upon thinking the matter over a moment, I saw that such a course would be discourteous to Miss Holbrook, so I remained until the performance was over. Miss Holbrook read the lines of Lady Isabel so well and intelligently that I threw her my bouquet as a compliment. While Miss Eytinge was in her room the manager of the theatre visited her and endeavored to get her to finish the play, but she declared in language that I will not repeat that she would never speak a line in his house. She was announced for a matinee the next afternoon, and the manager said to her, 'Am I to understand that you will not play to-morrow?' 'You are to understand,' said she, 'that I will never play again in your —— —— house.' 'Very well,' said he; 'you are a woman, and I cannot help myself.' The stage manager was with him and heard this conversation. The manager came to me and begged me to help him out of his difficulty, but I declined. He persevered, however, and, finding that he would be compelled to close his house if I did not come to his rescue, I, at half-past one in the morning, consented to play Nancy Sykes on Saturday evening. I got a copy of the play and studied the part from it, and with but the rehearsal of two scenes, played the part to a fine house. So careful was I not to infringe on any right of Miss Eytinge that I would not enter the theatre until Miss Eytinge had taken every article belonging to her out of it, and I would not use her version of Nancy Sykes, but studied my part from the published book of the play, while the other characters were played from the manuscript edition. So you see I did not enter the theatre to play until Miss Eytinge had sworn not to play another line in it, and I only played in order to do a kind act to a manager who was in distress, and who otherwise would have been compelled to perform to empty benches. Miss Eytinge has misrepresented me in California and elsewhere about this performance, but though solicited again and again to do so I have never given my version of the affair until now."

"Bill" Mestayer.

[Philadelphia Mirror.]

William A. Mestayer's real name is W. A. Houpt. He was born in Philadelphia, June 8, 1846, and made his first appearance at the Boston Museum in 1864, on the occasion of his mother's benefit, taking the part of Ruy Gomez in Faint Heart Ne'er Won Fair Lady. His mother was the celebrated Emily Mestayer, well known to the stage both in the East and West. Shortly after this he entered the army, and served on the staff of his uncle, who was the celebrated Hermann Houpt, chief of the contraction corps of the Army of the Potomac. He afterward played a short engagement under Willard & Thorne, and from there went to California under an engagement to Tom Maguire, the pioneer manager, and finally joined the California Theatre company, under Barrett and McCullough. Here he remained until the beginning of the present season. He began his career at this theatre in a subordinate position, and left it as first low comedian, his last assumption being that of Mr. St. Paul in Baby. He then joined Mr. Rice, and since that time has continued to win favor from audiences wherever he has played.

Evasion Squelched by Frankness.

[New Orleans Times.]

Speaking of women dancing on the stage reminds us of a story about Mrs. Saxon and Dr. Holcombe, than whom no steadier man ever drew the breath of life. It was when Lydia Thompson and her pretty blondes were kicking their way into public admiration here. Dr. Holcombe is only a man if he is Dr. Holcombe, but when he found that Mrs. Saxon occupied the seat in front of him at one of these performances he thought some excuse for his presence was necessary, so he leaned over and said to that lady: "Just remark her wonderfully expressive countenance. I came to watch the play of her features." "You did, did you?" cried Mrs. Saxon. "And I came to watch the play of her legs!"

Furore in Theatrical Circles.

Quite a commotion has been created in theatrical circles this last week by the damage done to some elegant costumes, tights, etc., that were shipped to California, via. the U. S. Express, to the leading star of the Mother and Son combination of the Union Square company. The facts of the matter as we learn were as follows:

Miss ——, who is noted for her remarkable good taste in dress, and the extreme elegance of her wardrobe, had several very costly costumes for different plays, made at Bloom Bros., 338 and 340 Bowery, previous to going to California, but not having time to have her California costumes all finished before her departure, left orders for the balance of her dresses to be sent to San Francisco. En route the box, containing three magnificent costumes, with the accessories of hats, fans, gloves, hoisery, etc., to match, and also several pairs of silk tights in the new combination, and one pair of superb ones, in two shades and elaborately embroidered (that the firm of Bloom Bros. make a specialty of, and which were sent for a different party, but included in the box) was totally demolished, and the dresses, etc., saturated with water and damaged irredeemably.

The Messrs. Bloom Bros., with their accustomed promptitude, took the matter in hand, and went to the Express company in reference to the matter. At first, the company were rather reluctant to settle it, as the claim of $1,500 (fifteen hundred dollars) seemed to them rather large for three costumes, but after having them appraised by competent parties, came to the conclusion that the amount was really small in comparision to the real value of the dresses, as the material in them, together with the exquisite manner in which they were designed, made them really more elegant than imported costumes, so they recognized the justice of the claim by drawing a check in full for the amount claimed, without any further hesitation.

In the mean time the lady was forced to purchase other costumes to replace those spoiled, and fortunately was able to suit herself from the large assortment to be found at her favorite store; and, while giving orders for new costumes for another play, declares that there is no place like Blooms' and no express company as just as the United States.

Ben F. Lowell of Boston is in town.

DRAMA IN THE STATES.

[CONTINUED FROM SECOND PAGE]

appear in four performances, three nights and matinee, begining the 17th inst., opening in Virginius, followed by King Lear and The Gladiator, the matinee programme not yet being announced. The company supporting him is an admirable one, headed by Charles Barron, John A. Lane and Emma Stockman, and includes Langdon, Sutton and other favorites. No doubt but now that Lent is over the theatre will be better patronized.

Neil Burgess at the Coliseum has made a big hit in My Mother-in-Law, and this week gives his Pinafore burlesque.

At the Comique the Fanchon Folly troupe occupy the place.

Rochester, N. Y.

Opera House.—The Lenten season does not appear to have affected the business at this house to any great extent, and only during the past week has a slight falling off been noticeable. Charlotte Thompson held the boards for the entire week ending the 15th, presenting Jane Eyre, East Lynne, Miss Multon and The Hunchback, and notwithstanding the somewhat inclement weather, succeeded in attracting very good audiences. Miss Thompson's support is not in all points up to the handle, but has some redeeming features, and as a whole, the company is superior to many presented here the past Winter. Regrets have been expressed that Miss Thompson does not discard some of the old, threadbare plays which are continually being repeated by most of the leading artists, and adopt something new. This the lady has in contemplation, and will probably make some additions to her repertoire next season. Nick Roberts' Pantomime co. play 14th and 15th, followed by Modjeska, 16th. Ben Rogers' Comedy co., 17th, 18th and 19th. The Ryon Zouaves, military organization, have a benefit 21st, 22d and 23d, after which John T. Raymond will appear for three nights.

Items.—A. W. Gregory of the Charlotte Thompson co. was formerly a member of the stock company here.—J. Clinton Hall, ex-manager of the Opera House, now of Frank Mayo co., came in on a fly early last week to attend to some important business.—Miss Rankin of New York has been giving select readings here, under the auspices of several clergymen.

Buffalo, N. Y.

Academy of Music.—Lotta concluded an unusually successful engagement, considering it was Passion week, and many of our pleasure-loving people refrained from amusements of any kind—Saturday afternoon, appearing in La Cigale, every good seat throughout the week being secured. Saturday evening the excellent company that supported her appeared in Sweethearts, and Checkmated to a good-sized audience. Modjeska opened to a very large and brilliant audience, Monday night, in East Lynne, and Tuesday evening in Frou-Frou. The company supporting her is first-class. For the balance of the week Nick Roberts' Humpty Dumpty troupe hold the boards. For next week Mme. Janauschek will appear Monday, Tuesday, and Wednesday evening in Mother and Son, Deborah, and Marie Stuart, and for the balance of the week that general favorite, Frank Mayo.

St. James Hall.—The Cantato by the Miss Burtins' pupils, Fairies and Flowers, followed by a German by the little folks, were a decided success. Tuesday and Wednesday we are to have Rice's Georgia Minstrels of thirty-five performers. Nothing definitely engaged for the following week.

Notes.—The Home Pinafore troupe played to only a fair house at Tonawanda Thursday. The inclement weather doubtless had its effect in keeping a large number at home that would otherwise have been present. Mack Brothers of the Academy of Music are to manage the company, opening with them the 8th of May for three nights at the Academy, and then follows a trip through the coal and oil countries, and towns adjoining the city. There is undoubted talent in the company. Mr. Staples, who impersonates Sir Joseph, it is understood, has been engaged by Max Strakosch for the coming fall season of opera.

Syracuse, N. Y.

James R. Waite, manager Park Opera House, has left for Kansas to take the management of Kate Claxton. She is to appear here about the middle of May.

Charlotte Thompson plays here to-night, 14th, in Jane Eyre, and to-morrow night as Julia in The Hunchback. She goes from here to Utica and Albany.

Modjeska, who is a great favorite in Syracuse, appears at Wieting Opera House as Juliet, with Frank Clements as Romeo.

Lottie played here to small houses last Saturday matinee, and evening as Topsy and Zoe.

The Texas Jack comb. showed here last week without Texas Jack, and have since given up the ghost.

Wieting Opera House is monopolizing the good things lately. Janauschek, the Hess English Opera co., John T. Raymond, and McCullough are soon to appear.

Portland, Me.

Portland Theatre.—Salsbury's Troubadours returned to us on the 10th, and were greeted with the largest house of the season, standing room even being in demand. A Cup of Tea opened the performance, and, although a quiet comedietta, was given as a roaring farce. This, however, seemed to please the audience, and that is the principal point to be attained. The Brook followed, and was received with great applause. Salsbury is hereafter sure of drawing a full house in this city. Boston Theatre co. 14th, and continues through the 17th, giving Merchant of Venice, Hunchback and Cosette. Boston Museum co. in My Son, 18th and 19th.

City Hall.—Boston Pinafore co. gave two performances on the 17th.

Item.—Barney Macauley has cancelled dates at the Portland Theatre.

Utica, N. Y.

Opera House.—This hall will be ready to open by May 15, under Excelsior Lodge, K. of P. of this city, who intend getting the best of talent for the occasion. Artist Berlin is doing some of his finest work on the large drop-curtain and the scenery. The chairs are from the factory of J. S. Jackson, New York. The hall will be one of the handsomest this side of New York, and will have a seating capacity of about 1,100. The stage is 22 x 32 in the clear, and is supplied with all necessary furniture. Everything about the hall is entirely new. Managers intending to play in Utica would do well to send to Janitor N. Rossiter for terms before renting any other hall.

Robert Burdette lectured 8th to small house. This week we have, 14th, Edouard Remenyi, violinist, and concert co., with Miss F. Nason of Syracuse; 15th, Harry Clarke's Union Square comedy co. in Led Astray; 16th, Charlotte Thompson, a Utica favorite, in The Hunchback, and Jane Eyre for matinee; 17th, John T. Raymond, under Sam T. Jack, as Col. Mulberry Sellers in The Gilded Age.—Syracuse 18th, Oswego 19th, Watertown 21st, 18th, Modjeska in Camille—Troy 19th, Boston Globe, 21st, one week, New York Grand Opera House 28th, two weeks. Tour through New England States, after which she sails for Europe.

Item.—The Mirror can always be found at Ralph D. Zublin's news-room, 210 Genesee street, opposite Butterfield House.

Pittsburg, Pa.

Opera House.—The Standard (N. Y.) Theatre co. closed a fair week's business at this house 12th, appearing the entire week in Almost a Life. Emily Rigl was taken suddenly ill, and was in consequence unable to appear. Her place was filled by Sadie Bigelow. This week (14th) we are to have Frederick Paulding, an amateur, in the "New Hamlet," Fool's Revenge, and Lady of Lyons. Next week, 21st, Jane Coombs and co. in Engaged.

Library Hall.—To-night, 14th, lecture by Prof. O. S. Fowler; 16th, Remenyi Concert comb., consisting of Edouard Remenyi, Emma Thurston, Frank A. Bowen, and Mr. Dulcken, one night; 17th, Frog Opera, by local talent, two nights and matinee; 21st, Carneross' Minstrels, two weeks.

Lyceum.—14th, Haworth's Hibernicon one week.

Items.—Dr. Jas. L. Thayer, the well-known showman, is now freight solicitor for the new Lake Erie Railroad, in this city.—The Mirror can be had at John W. Pittock's 66 Fifth ave.; or, W. W. Edgar's, 75 Fifth ave.

Washington, D. C.

National Theatre.—The public were led to expect, through the medium of flaming posters, that we were to be treated to an artistic portrayal of A Celebrated Case, with the assistance of transported scenery, appropriate costumes and stage embellishments—and yet how far from the mark as contrasted with the rendition of the same piece, by the stock, at this theatre some time since, did the acting fall short of the realistic production! This company, under the direction of the Messrs. Collier, is very mediocre—in this play at least, as we have seen them, individually and collectively, decidedly to better advantage. Edwin Varrey, the old reliable—only he displayed that true artistic talent that is a prerequisite for such occasions. The business was worthy of the renditon—namely, bad. We are wont to hear the expression, "Practice makes perfect," but we are inclined, after seeing this Celebrated Case, to coin the original expression, "Continuity begets indifference." Pinafore, 14th; Hess troupe, 21st.

Opera House.—Amateurs will besiege this place in the absence of professional occupants.

Items.—Ella Chapman is in the city.—Miss R. C. Levy of this city has taken the place of Miss Maddern, in the Collier co., as the latter lady was compelled by illness to return to New York.

Louisville, Ky.

Macauley's Theatre.—Closed during the past week. Booked: April 21, Barrymore Diplomacy co. for one week.

Opera House.—Closed the fore part of the past week. April 11 and 12, Emerson's Minstrels came for the second time this season, and, judging from the reception they received, it would be well for them to come again. Quite a change in their people was noticeable. The new faces were Don Ferrarya, the Man Flute; Burt Sheppard, female impersonator, and Wesley and Casey. The company, as it now appears, is one of the strongest on the road. Booked for April 14, Miss Clara Morris, supported by Olympic co. of St. Louis. Judging from the seats already sold, she will do the largest business ever done by any star in this city.

Items.—The appearance of Clara Morris at the Opera House next week will be the most interesting theatrical event of the season. She has never favored Louisville with a performance since the old days when she was a member of the stock plying between this point and Cincinnati. She was a great favorite then, and as she has risen to such a prominence in the theatrical firmament, our people are very anxious to see her.—Manager Miles, Levi Steele and Fred Harriot were in this city this week, making arrangements for the appearance of Clara Morris next week.—Gus Williams stopped over the 10th on his way to New Orleans to join the Colville Folly party.

Newark, N. J.

Grand Opera House.—April 14, Home Dramatic Association in Blow for Blow; 15th, Romeo and Juliet burlesque, local talent. (Newark is overflowing with "amateur talent.") April 16, Dodworth's Band, promenade concert; 23d, Pinafore; 24th and 25th, Apollo Club. Improvements are to be made in this house during the Summer—proscenium boxes, etc.

Newark Opera House.—April 14 and 15, Engaged by Mordaunt-Evans co.; 18th, Tony Pastor's comb.; 21st and week, John A. Stevens in Unknown. The repairs and decorations of this house are not quite completed, but will be in the course of another week.

Park Hall.—April 16, Prof. Sedgwick lectures on "Yo Semite Valley;" 17th, Anna Dickinson, "Platform and Stage;" 18th, Burbank and Mme. Lazar give an elocutionary and musical entertainment; 28th, Minnie Mason and Mme. Lazar for a Church benefit.

Items.—Some Newark amateurs have discovered that My Uncle's Will is a "Roaring Farce, Full of Comic and Side-Splitting Situations"—and have posters to that effect plastered all over the dead walls of the city. If the author of the posters is to play in the comedietta it will no doubt be full of side-splitting and heart-rending situations.

Richmond, Va.

Theatre.—Robert McWade as Rip Van Winkle, 10th and 11th, to only fair houses. The inclemency of the weather, together with the fact that the 10th and 11th being Holy Thursday and Good Friday, when our religious community deny themselves all pleasures theatrical, may account for his not having the large audiences he deserved. Manager John T. Ford presents his company on 14th, 15th and 16th in Pinafore, with the promise that Richmond shall have it in same fine style as Philadelphia—that is, same scenery and same full company and chorus. A Celebrated Case, 16th, 17th and 18th, by Shook & Palmer's Union Square co.

Items.—The Mirror can be found every Friday at 1 o'clock at Lewis L. Smith's, 811

Broad street.—Mme. Julia Rive-King has cancelled her engagement at the Mozart, owing to her failing health.—Cinderella will soon be produced at the Richmond Theatre by the best amateur talent of the city. The chorus comprises 105 fine, well trained voices, and the orchestra eighteen pieces.

Hartford, Conn.

ROBERTS' OPERA HOUSE.—Every night except Saturday was taken, but all the performances bore evidence of the fact that Holy week was pretty thoroughly remembered by the faithful, and the result was light business. Even the great moral show of Uncle Tom could not fill the house on Good Friday, which was also Fast day in this State. During the week we had Barney Macauley as Uncle Dan'l, two nights; Leonard Grover's company in Our Boarding-House; Duprez & Benedict's Minstrels, and the Wilkinsons in Uncle Tom's Cabin. Next week the Yale students give a concert Monday; the Emerson chorus another on Tuesday; Rice's Surprise Party in Horrors on Wednesday, and a local Pinafore party Friday evening and Saturday matinee. Rather a musical opening to the amusements following the Lenton repose. If some of the concerts had been given last week, and the dramas this week, there would have been an improvement in the treasurer's box.

Ottawa, Can.

Mrs. Scott-Siddons came 7th to big house. Artistes of such genuine merit are always sure to get a good reception here. April 11 and 12, Tony Denier's Humpty Dumpty comb. showed—jackass and all. The company was brought here by J. W. Sparrow, the enterprising manager of the Theatre Royal, Montreal, and they did an immense "biz," even if it was Good Friday. The unco gud of the Church denounced the show from the pulpit. When will these people, with all their superabundant intelligence and education, learn the simplest thing on earth, that of attending purely to their own busines—the spiritual—and let people take care of the temporal? The boys didn't mind the denunciation—not much—for they came in full force. The company is first class. Of course people differ in opinion; this is a great privilege. Some think George L. Fox the great King in this Humpty Dumpty pantomime. Well, perhaps he was. One thing sure, George H. Adams is a rattler, and his stilt act is something the old King never dared attempt. Frank Hildreth runs the show, Tony being at home unwell. Their business here was first class. Left for Montreal, and play in Theatre Royal for week. Route ahead, April 21, Brookville; 22d, Kingston; 23d, Belleville; 24th, 25th and 26th, Grand Opera House, Toronto; 28th, St. Catherines; 29th, Hamilton; 30th, London, thence to Detroit.

George Fawcett Rowe, with E. A. McDowell and new company, bring Engaged and Brass for 25th and 26th. They go to Montreal for week following. Prof. G. A. Cromwell, with art illustrations, comes for week commencing 28th, running to May 3. The patronage lately extended to companies has proved that when a good show comes, Ottawa can and will give good patronage; a snide party may catch us for one night, but that's all.

St. Catharines, Can.

"Sullivan's" Comic Opera co. in Pinafore came April 2, and a "dizzier" lot of people never got together to murder Pinafore. His sisters and his cousins and his aunts were represented by two young girls, who looked like dressed up clothes-pins. The orchestra—well, the least said about it the better. Just imagine one piano, sadly neglected by the tuner. The whole cast sang and acted like amateurs, and I suppose they were picked up in some out-of-the-way spot. Little Buttercup, personated by a male, would have been better if he had not burlesqued the character so much, and had left out those song-and-dance steps that he insisted upon putting in. Ida Carpenter as the Midshipman, did a neat sailor's hornpipe, but as a cousin her make-up might be improved on. Mabel Estelle, as Josephine, impersonated that character splendidly and sang with good taste. This lady seems to be about the only good performer in the cast and the only one deserving of any credit. The company claim no connection with the Dayton-Howard party. Too bad; feel sort of sorry for them. Richard Gardner is in advance of this party, and reports biz to be fine. Their biz here was moderate.

The Drayton Howard Comic opera came 7th with Pinafore, to moderate "biz," and far excelled the "Sullivan" party. The only person in this company who mistakes his part is Dick Deadeye. His make-up and actions were both out of place. The Josephine, Admiral, Captain, and all, in fact, seemed to be laboring under slight colds, but notwithstanding gave satisfaction, and are as well up in Pinafore as the general run of traveling companies. The Boatswain sang Nancy Lee in a fine manner, and received the best encore of the evening. In future this company should give the names of performers so that their audience might know who they are listening to.

Indianapolis, Ind.

OPERA HOUSE.—The Diplomacy party, known as the Warde-Barrymore comb., opened the 7th for a week. They were greeted with light houses the first part of the week, but the attendance was somewhat larger the latter part of the engagement. Diplomacy was withdrawn Saturday night, and The Ticket-of-Leave Man presented. The plays given met the general approval of those who witnessed them. The advent of the troupe here brings more prominently to mind the loss of one of its members, who was so brutally murdered. The Hess Opera troupe will occupy the house for two nights and matinee, commencing the 15th.

Providence, R. I.

OPERA HOUSE.—The attraction at this house three nights of last week were the Williamsons in Struck Oil. They gave very enjoyable performances to good-sized audiences. In addition to this excellent company, the U. S. A. Flute and Drum Band, under the command of Drum-Major Porthouse, increased the effectiveness of the military scene. Saturday evening, The Chinese Question was given in addition to Struck Oil. It is to be hoped, now the season of Lent is over, our managers may reap the benefit of increased audiences. This week we have John A. Stevens in his own drama of Unknown. The chance for fine stage-setting is great in this piece, and Manager Black will provide everything requisite for its accomplishment. April 23 and 24 Pinafore again, this time by the Narragansett Boat Club (home talent). April 25 and 26, Tony Pastor and co., who will no doubt have jammed houses.

LOW'S OPERA HOUSE.—We are always glad to note the opening of this house, and particularly to such excellent combinations as have occupied it lately. This week, 18th and 19th, McKee Rankin and Kitty Blanchard will appear in The Danites. This is one of the companies that have left behind them pleasant memories, by which they will be benefited at their reappearance.

Miscellaneous.

PORTSMOUTH, N. H.—The Lilliputian Opera co. on the 8th and 9th, to fair houses only. Boston Pinafore co. on 10th, to a large house, notwithstanding a very stormy night. This is the best Pinafore company on this circuit. April 11 and 12, Cantata of Belshazzar's Feast by local "talent;" 18th, Miss Norah Bartlett is to make her debut as Julia, in The Hunchback, supported by the Boston Theatre co. Miss B. has seen sixteen summers, and is said to be possessed of that peculiar quality known as dramatic talent. She is the daughter of Mr. James P. Bartlett, one of our wealthy citizens, who is President of the N. H. National Bank.

COLUMBUS, O.—Opera House: Rice's Evangeline comb. presented that amusing burlesque to a large audience 7th, and the many striking features were thoroughly enjoyed. Lizzie Webster and Venie Clancy shared equally the applause and admiration, while George K. Fortesque as Catherine was simply "immense." Harry Hunter as the Lone Fisherman, Richard Golden as LeBlanc, the ridiculous Heifer, stuttering Hans Wagner, Capt. Dietrich, and the Policeman, were greeted with enthusiasm. Coming: Hess English Opera co., 17th; Gotthold & Rial's Uncle Tom co., 18th and 19th; John McCullough, 23d and 24th.

ERIE, PA.—Park Opera House: Gilmore's Band with Levy, came 10th to fair patronage. Isabel Stone, advertised with the company, did not appear. Januschek and co. in Macbeth, 16th; Eliza Weathersby's Froliques, 23d; Annie Pixley and comb. in M'liss, 26th; and John McCullough and co. in Richard III, 29th. Items: Lillian Chase, assisted by Rose C. Bailey, with lecture and songs, failed to attract.—Bachelor & Dorris's circus, which wintered a few miles from Erie, will make their first stand here 28th.—THE MIRROR can always be found at I. N. Strauss', Ellsworth House block.

BRIDGEPORT, CONN.—12th, Salsbury's Troubadours, in the comedy, Rights of Women, and the musicial extravaganza, The Brook, to poor "biz." The co. is a good one, and deserves the patronage of the amusement public in every city. To Miss McHenry the honors of the evening were bestowed. April 16, Haverly's Danites; 17th, Bryant's Louisiana Minstrels; 18th, 19th, J. C. Myers' Dolly Bidwell comb. in Only a Farmer's Daughter; 21st, Geo. S. Knight and comb.

LANCASTER, PA.—The only entertainment at the Opera House this week (closing 12th) was a variety show by home talent on the 9th, to good business. Mishler and Miller will bring the Lilliputian Opera co.; time not yet announced. The Exiles by the Walnut Street Theatre co. will be given on the 17th. Route: Wilmington, 18th and 19th; Harrisburg, 21st and 22d; Williamsport, 23d; Scranton, 24th; Wilkesbarre, 25th; Pottsville, 26th. London Circus and Sanger's British Menagerie, May 2.

NASHVILLE, TENN.—Grand Opera House: Emerson's Minstrels gave one performance, April 10, to good business. Diplomacy co. April 11 and 12. This company did not do as well as they deserved, owing to local attractions. Louise Pomeroy and John W. Edwards co. April 14, one week. Miss Pomeroy appears 14th as Romeo. Masonic Theatre: The Mendelssohn Quintette Club, April 14; Blind Tom, April 22 and 23; Homer D. Cope, elocutionist, April 21. Forepaugh's circus, April 7 and 8 to immense business.

MADISON, WIS.—Sprague's Underground Railroad was presented the 10th to a poor house. Performance very good. Sam Lucas is the great attraction. Route: Rochester, Minn., 14th; Owatonna, 15th; Fairbault, 16th; St. Paul, 17th, 18th, 19th. J. M. McCallister one week, commencing 14th; Jessie Couthoni in readings 15th. Coming in May: Kate Claxton and Dillon comb. THE MIRROR is growing in favor and is highly spoken of by the dramatic profession.

SALEM, MASS.—Tony Pastor's co.—"Old Reliable" as it's called here—played in Mechanic Hall on the worst night for shows—Good Friday. They had a large audience, though, Mr. Pastor saying it was a better one than he had last year on the same night. The performance was excellent, though not entirely new. William Warren and the Boston Museum co. play here in My Son on the 22d. The Salem Oratorio Society give The Creation on the 14th.

MANCHESTER, N. H.—J. C. Myers' co. played The Serpent's Sting, April 7, to a small house. Tony Pastor's troupe gave one of the best variety shows ever seen in Manchester 9th. Anthony & Parsons' Uncle Tom co. are coming 18th, for the third time this season. The Williamsons play here 25th. The Boston Museum co. bring My Son 26th.

JERSEY CITY, N. J.—Opera House: Angie Schott's burlesque party, April 14, for one week, including matinees, in a new travesty, The U. S. S. Pinafore, and short extravaganzas. Tabernacle: April 22, Talmage delivers his lecture on "The Bright Side of Things." There has been an unusually large sale of seats.

ALLENTOWN, PA.—We are to have a Pinafore co. from Philadelphia on the 15th. Gilmore's Band sacred concerts, April 29. Special trains will be run. Park Theatre co. of New York in Engaged on the 30th. (Mishler's circuit.) Cooper & Bailey's London Circus and Menagerie on May 6.

ATLANTA, GA., April 11.—Blind Tom is billed for the 14th. Agnes Herndon is stopping here at the Markham House. She has engagements at Gainesville, Ga., 14th; Athens, 15th; Greenville, S. C., 16th; Spartanburg, 18th; Charlotte, 21st. On her return she will give readings here.

MILWAUKEE, WIS, April 12.—No attractions at the Grand Opera or Academy for a week past. Rice Extravaganza co. present Pinafore at Grand Opera House, begining 21st, for four nights. Lizzie Webster will appear as Ralph Rackstraw. Maggie Mitchell 25th and 26th.

POUGHKEEPSIE, N. Y.—Fanny Davenport and co. did not fulfill their engagement 9th inst., which disappointed many who had purchased reserved seats. Tony Pastor and troupe 16th.

MIDDLETOWN, N. Y.—Ward's Variety troupe gave good entertainment at opera house, to slim audiences on Thursday and Friday evenings, 10th and 11th. The Wrens are billed for the 25d.

SAVANNAH, GA.—9th and 10th, Haverly's Mastodon Minstrels, to immense business. Haverly's management has given great satisfaction here this winter, both with The Danites and this last venture.

NEW HAVEN, CONN.—But little to chronicle this week, and last week being unusually dull. Struck Oil was presented by the Williamsons' on the 19th: The Serpent's Sting by Myers' comb. on the 11th and 12th. On the 18th and 9th, Joe Proctor will present Nick of the Woods, and Tony Pastor will hold the boards at Music Hall on the 21st. The Rice Surprise Party in Horrors and Babes in the Wood, 18th and 19th, at Opera House,

TOLEDO, O.—Rice's Evangeline co. 8th, at Wheeler's Opera House to good house. Bob Burdette lectures same place to-night, 12th, on "The Rise and Fall of the Moustasche." Nothing billed or announced.

ELMIRA, N. Y.—Opera House: Gilmore's Band concertizes here 15th. Over a thousand reserved seats have already been sold. The Ashtons in Fanchon the Cricket, 19th.

LYNN, MASS.—The only show here since last writing was Tony Pastor's troupe on the 12th, at Music Hall. Of course he drew a big house.

WHEELING, W. VA.—Opera House has been closed past week. Booked: Pinafore 15th, 16th, and 17th; Hess English Opera co. 19th.

PROVIDENCE, R. I.—Theatre Comique: A part of the stock co. go to Hartford this week. New faces for 14th are announced. Among the new arrivals are the Martinette comb., Sparks Bros., John H. Carle, Pell and Lewis, and Nellie Kemp. Business first rate.

DATES AHEAD.

A.

Anderson, Mary and combination, Brooklyn, this week; Montreal, 28th; Toronto, May 5, each one week.

Aimee and Company, Booth's Theatre, N.Y., this week.

B.

Berger Family, Bush St. Theatre, San Francisco, several weeks.

Booth, Edwin, McVicker's, Chicago, this and three weeks.

Boucicault, Dion, San Francisco, this week.

Barlow, Wilson, Primrose & West's Minstrels, Port Townsend, Washington Territory, 17th; Port Grumble, 18th; Seattle, 19th; Portland, Oregon, 21st, 22d; Astoria, 23d; thence steamship to San Francisco.

Boniface, George C., and combination, under C. L. Graves, Dayton, O., 18th, 19th.

Barrett, Lawrence, Council Bluffs, Ia., 19th; San Francisco, May 26, three weeks.

Boston Museum company, Bangor, 17th; Portland, 18th, 19th; Salem, Mass., 22d; Manchester, N. H., 26th.

Bryant's Louisiana Minstrels, Bridgeport, 17th; Ansonia, 18th; Waterbury, 19th; Wolcottville, 21st; Winsted, 22d; Collinsville, 23d, Thomsonville, 24th; Hartford, 25th; New Haven, 26th; New Britain, 28th; West Meriden, 29th.

Boston Pinafore Troupe, under George A. Jones, Portland, 17th; Bangor, 18th, 19th; St. John, 21st, 22d, 23d.

Colville Opera Burlesque Company, New Orleans, this week.

C.

Collier's Celebrated Case combination, Norfolk, 17th, 18th; Petersburg, 19th; Baltimore, 21st, one week.

Camilla Urso Concert troupe, St. Joseph, Mo., 17th; Chillicothe, O., 18th; Macon, Ga., 19th; Hannibal, Mo, 21st; Jacksonville, Ill., 22d.

Claxton, Kate, and combination, Iowa City, 19th; Cedar Rapids, 22d; Dubuque, 23d; Lacrosse, Wis., 24th.

Criterion Combination, Park Theatre, Philadelphia, 14th, this week and next; Providence, R. I., 24th.

Carncross' Minstrels, Cleveland, O., this week; Pittsburg, 21st, one week.

Coombs, Jane and combination, Baltimore, this week; Pittsburg, 21st, one week.

D.

Davenport, Fanny and Combination, Grand Opera House, N.Y., 14th, two weeks; San Francisco, May 14, two weeks.

Duprez & Benedict's Minstrels, New Bedford, 17th; Pawtucket, R. I., 18th; Woonsocket, 19th.

Denier's, Tony, Humpty Dumpty troupe, Ogdensburg, N. Y., 10th; Ottawa, Can., 11th, 12th; Montreal, 14th, one week, Brookville, 21st; Kingston, 22d.

Duff's Standard Pinaforists, De Bar's Opera House, St. Louis, this week.

E.

Eytinge, Rose, Portland, Oregon, this week, thence Australia.

Emerson's Minstrels, Grand Opera House, Cincinnati, this week; St. Louis, 21st, one week; Danville, Ill., 29th.

Emmet, Joe, and combination, Arch Street Theatre, Philadelphia, 14th, one week; Boston, 28th, one week.

Ellsler's, John, Pinaforists, Mount Vernon, O., 25th; Newark, 26th.

F.

Ford and Zimmerman's Philadelphia Pinaforists, Washington, 14th, one week.

Florence, W. J., and wife, Globe Theatre, Boston, this week.

Ford's Pinaforists, Richmond, Va., this week; Petersburg and Norfolk to follow.

Frayne, Frank L., Heuck's Opera House, Cincinnati, this week.

G.

Gotthold & Rial's "Uncle Tommers," Circleville, 17th; Columbus, 18th, 19th; Mount Vernon, O., 22d.

Gilmore's Band, Williamsport, Pa., 17th; Scranton, 18th; Wilkesbarre, 19th; Lancaster, 23d.

H.

Haverly's Mastodon Minstrels, Baltimore, this week.

Haverly's Georgia Minstrels, Leavenworth, Kan., 22d; Council Bluffs, Ia., 26th.

Hess English Opera Troupe, Wheeling, 19th; Washington, 21st, one week.

Haverly's Danites troupe, Philadelphia, 21st.

J.

Januschek and combination, Bradford, 17th, 18th; Syracuse, N. Y., 20th, 30th.

Jefferson, Joe, North Broad Street Theatre, Philadelphia, this week and next.

K.

Knight, George S., and combination, Park Theatre, Brooklyn, this week; Bridgeport, 21st; Broadway Theatre, New York, 28th.

L.

Lotta and combination, Park Theatre, Boston, this week and next.

Little Duke combination from Booth's Theatre, Court Square Theatre, Brooklyn, this week.

M.

McCullough, John, with T. W. Davey's combination, Detroit, Mich., 17th, 18th, 19th; Dayton, O., 21st; Chillicothe, 22d; Columbus, 23d, 24th; Wheeling, W. Va., 25th, 26th; Youngstown, O., 28th; Erie, 29th; Hamilton, Ont., 30th; Toronto, May 1, 2, 3; Oswego, N. Y., 5th, 6th; Syracuse, 7th, 8th; Utica, 9th, 10th.

Morris, Clara, Louisville, this week; Grand Opera House, Cincinnati, 28th.

Macauley, Barney, Portland, Me., 21st, 22d, 23d, 24th.

Myers' Dolly Bidwell combination, Norwalk, Ct., 17th; Bridgeport, 18th, 19th; Ansonia, 21st; Waterbury, 22d; New Haven, 25th, 26th; West Meriden, 28th.

Myers' Joseph Proctor combination, New Britain, 17th; New Haven, 18th, 19th.

McDonough & Fulford's M'liss combination, Danville, 17th; Williamsport, 18th, 19th; Cincinnati, 21st; Chicago, 28th, each one week.

Mitchell, Maggie, Keokuk, 17th; Burlington, 18th; Cedar Rapids, 19th; Dubuque, 21st, 22d; Rockford, Ill., 23d; Milwaukee, 25th, 26th; Chicago, 28th, two weeks.

Modjeska and Troupe, Syracuse, N. Y., 17th; Utica, 18th; Troy, 19th; Boston, 21st, one week; New York, 28th, two weeks.

N.

Nobles, Milton, and combination, Hannibal, Mo., 17th; Quincy, Ills., 18th, 19th; Kansas City, Mo., 21st, 22d; Topeka, Kan., 23d; Leavenworth, 24th; St. Joseph, Mo., 25th; Nebraska, City, Neb., 28th; Lincoln, 29th.

O.

Oates, Alice and Troupe, Haverly's Lyceum, New York, this week.

P.

Pastor, Tony and troupe, Paterson, N. J., 17th, Newark, 18th; Trentod, 19th; New Haven, 21st; Hartford, 22d, Springfield, 23d; Worcester, 24th; Providence, 25th, 26th; Philadelphia, 28th.

Paulding, Fred. and company, Opera House, Pittsburg, 14th, this week.

Pixley, Annie, in M'liss, under J. W. Mishler, Danville, 17th; Williamsport, 18th, 19.

Pomeroy, Louise and combination, Louisville, 14th.

R.

Roberts' Pantomime Troupe, Buffalo, 16th, 17th, 18th, 19th.

Rice Surprise Party, New Haven, 18th, 19th; Baltimore, 21st, one week; Philadelphia, 28th, three weeks.

Rowe, George Fawcett with E. A. McDowell's company, Toronto, Can., 14th, this week; Belleville, 21st, 22d; Kingston, 23d, 24th; Ottawa, 25th, 26th; Montreal, 28th, one week.

Raymond, John T., and Combination, Utica, 17th; Watertown, 18th; Oswego, 19th; Syracuse, 22d, 23d.

Rice's Evangeline Troupe, Haverly's Theatre, Chicago, this week; Milwaukee, 21st, 22d, 23d, 24th.

Robson and Crane, Hooley's Theatre, Chicago, this week and next.

Remenyi, Syracuse, 18th; Rochester, 19th; Toledo, 21st; Ann Harbor, Mich., 22d; Detroit, 23d; Grand Rapids, 24th; Jackson, 25th; Kalamazoo, 26th; Logansport, Ind., 28th; Milwaukee, 29th; St. Paul, May 1; Minneapolis, 2d.

S.

Standard Theatre combination of New York, Walnut Street Theatre, Philadelphia, 14th, this week; Baltimore, 21st, one week.

Strakosch Italian Opera combination, with Marie Roze as prima donna soprana, San Francisco, this week.

Salsbury's Troubadours, Baltimore, 14th, this week; Philadelphia, 28th, one week.

Sprague's Georgia Minstrels, East Saginaw, 19th.

Saville and Lee's Pinaforists, Kingston, 21st, 22d; Watertown, N. Y., 23d; Troy, N. Y., 24th, 25th, 26th; Albany, 28th, one week.

Stevens, John A., and combination, in Unknown, Providence, R. I., 14th; Newark, N. J., 21st, each one week.

T.

Thompson, Den, Joshua Whitcomb combination, Olympic Theatre, St. Louis, this week; Cincinnati, 21st, one week,

Thompson, Charlotte and combination, Leland Opera House, Albany, 17th, 18th, 19th.

W.

Williamson, Mr. and Mrs. J. C., Boston, this week, Manchester, N. H., 25th.

Warde & Barrymore Diplomacy combination (reunited), Lafayette, Ind., 17th; Logansport, 18th; Kokomo, 19th; Louisville, 21st, one week.

Williams, Mrs. Barney, Philadelphia, May 5.

Weathersby's Froliques, Pike's Opera House, Cincinnati, this week; Springfield, O., 21st; Walnut Street Theatre company, Philadelphia, with Exiles. Lancaster, 17th; Wilmington, 18th, 19th; Harrisburg, 21st, 22d; Williamsport, 23d, Scranton, 24th; Wilkesbarre, 25th; Pottsville, 26th.

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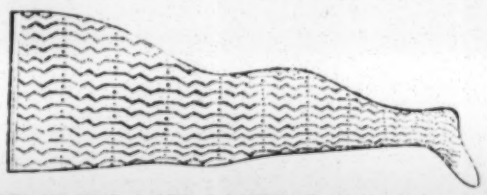

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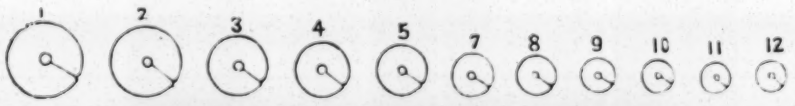

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